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DETROIT

MUSICAL AMERICA

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MUSIC & DRAMA



BLANCHE THEBOM

JANUARY 10, 1945

SAMUEL**DUSHKIN****NEW YORK RECITAL
AGAIN ACCLAIMED**

Town Hall, December 3, 1944



"As always, his interpretations were intelligent, in good taste and tender in feeling. The intimacy and restraint of the Debussy were especially gratifying."

NEW YORK SUN, Dec. 4, 1944

"The violin recital given last night in Town Hall by Samuel Dushkin was of particular interest because of the exacting and varied program. Mr. Dushkin's style is characterized by clarity of line, of phrase and of technical performance. His tone is firm, his crisp bowing has a bite on the strings that is good to hear."

NEW YORK TIMES, Dec. 4, 1944

MUSIC

By VIRGIL THOMSON

He knows what music is all about, understands styles and differences and meanings. As an editor and transcriber of violin music he has probably no equal, especially when dealing with modernism. As an executant of modern, or of very old works, he reads these with an ease of understanding and a straightforwardness that is, alas, all too rare among his colleagues of the bow.

* * *

He is a master of modern violin technique, as well as of violin style. His tone is sweet and agreeable. And his bowing is highly sophisticated. His phrasing is impeccable and, in modern works, authoritative.

* * *

The most satisfactory of last night's longer executions were Corelli's variations entitled, "La Folia," and the Debussy Sonata. In the first of these the style had both nobility and grace, dignity and wit. In the other, one heard French music played right, and the rhythm was a marvel of precision with-

out emphasis. Mr. Dushkin kept this work small in volume, intimate in speech. Not personally intimate, because that is not Mr. Dushkin's way or Debussy's. It was rather as if the soloist (and his accompanying pianist, Erich Itor Kahn) were executing objectively but in complete detail the composer's will to an audience of one, to as many audiences of one, in fact, as there were persons present in the hall. The effect was a happy one for this particular piece and, I think, a correct one.

* * *

The modern works at the end of the program were charmingly understood.... The Bizet Intermezzo and the Chabrier "Joyeuse Marche," Mr. Dushkin's own arrangements, are masterpieces, no less, of transcription. The latter is one of the most colorful evocations of an orchestral score that I have ever heard. Mr. Dushkin's public performances — models of musicianship.

NEW YORK HERALD-TRIBUNE, Dec. 4, 1944

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MUSICAL AMERICA

Still's "Poem" Given Cleveland Premiere

Piatigorsky and Milstein Appear — Boston Symphony Visits

CLEVELAND.—The world premiere of William Grant Still's *Poem for Orchestra* was presented by the Cleveland Orchestra under Rudolph Ringwall on Dec. 7. The composition, written on commission of the Fynette H. Kulas American Composer's Fund, was indeed beautiful, with distinctive themes, clever orchestration, lovely lyrical passages and stirring, forthright vitality.

The music is based on a poem by Verna Arvey in which man is revealed as undergoing toil and tribulation, but overcoming evil and redeeming himself and the world in an understanding of God. Still's inspiration is most evident in the closing passages of the finale.

The distinguished cellist, Gregor Piatigorsky, gave a notable performance of Dvorak's Concerto in B minor on this same program. The closing orchestral feature was "Scheherazade" Suite.

Goossens Guest Leader

The concerts of Dec. 14 and 16 were conducted by Eugene Goossens of the Cincinnati Symphony. The program included a skilful presentation of Villa-Lobos's "Bachianas Brasileiras", a Bach Suite transcribed by Sir Henry Wood, Mr. Goossens's arrangements of Ravel's "Le Gibet" and a Debussy Dance, and the "Meistersinger" Overture.

Nathan Milstein was soloist under Mr. Goossens in his second pair of concerts Dec. 21 and 23. The violinist gave a sparkling performance of the Lalo "Symphonie Espagnole". On this holiday program precedent was dashed to the four winds. Mr. Milstein offered two encores, unaccompanied, the first, excerpts from Bach's Third Sonata and the second one of the Paganini Caprices, both brilliant performances.

This program was opened with a beautiful Christmas Pastoral for String Orchestra, an Eighteenth Century work by Manfredini. In the same holiday spirit was the sixteenth century Suite by Byrd, delightfully quaint music from the Fitzwilliam Virginal Book, transcribed for orchestra by Gordon Jacob.

Mr. Goossens, who had taken the piano obbligato part in the Manfredini item, also revealed his virtuosity as a composer, presenting his own Sinfonietta, written about twenty years ago while he was in London. It is a clever matching of orchestral colors in intricate designs and has a particularly warming close. The program closed with the Stravinsky "Fire Bird" Suite.

The Boston Symphony was acclaimed in a visit on Dec. 5, under the auspices of Mrs. Bruno's Civic Concert Course. Serge Koussevitzky confined his program to two symphonies, the Beethoven "Eroica" and the Shostakovich Fifth. He and the orchestra had an ovation.

ELMORE BACON

PUCCINI PORTRAIT PRESENTED TO MAYOR LAGUARDIA

The Presentation Ceremonies Were Held in the Mayor's Office and Broadcast Over WNYC. From Left to Right: Charles Kullman, Helen Jepson, Leonard Warren and Bidu Sayao, Donors of the Portrait; Mme. Nina Barska, Artist, and the Mayor. Wilfred Pelletier, Another of the Donors, Could Not Be Present at the Ceremonies.



A PORTRAIT of Giacomo Puccini, executed in crayon and charcoal, was presented to Mayor LaGuardia by singers of the Metropolitan Opera on the afternoon of Dec. 31.

After considerable research, the singers found that there was no bust or portrait of Puccini to be found in New York City. Accordingly, they commissioned Nina Barska to do the portrait which was presented to the Mayor in recognition of his activities

in the encouragement of music.

The inscription on the reverse side of the portrait reads, "In deepest gratitude for the immortal operas of Giacomo Puccini this portrait was commissioned as a memorial to him on the 20th anniversary of his death. It was presented to Fiorello H. La Guardia, Mayor of the City of New York in recognition of his many achievements that have enriched the musical life of New York City and

the nation."

The black and white portrait was drawn from a photograph of the composer showing him in his early '50's. It was loaned from the collection of Mrs. Artur Halmi, wife of the late Artur Halmi, a well known artist of New York.

At the presentation ceremonies the Mayor stated his intention of donating the work to the High School of Music and Art.

Goossens Leads Anniversary Events

Cincinnati Symphony Is Heard in Novel Works with Soloists

CINCINNATI — Eugene Goossens, musical director of the Cincinnati Symphony, continues to pile one success upon another in the series of concerts given in Music Hall in celebration of the 50th anniversary of the orchestra. During the 14 years that Mr. Goossens has conducted the orchestra there has been a steady advance in artistic excellence. The recent all-Tchaikovsky program with Zino Francescatti as soloist, was a complete success. It was followed by a pair of concerts featuring Morton Gould in a program of his own music. His "Cow Boy Rhapsodie" made the best impression because of the brilliance of the orchestration. His Symphony on Civil War Tunes was also heard. Mr. Gould's arrangements made a decided hit, especially the clever orchestration of "Surrey with the Fringe on Top."

Artur Rubinstein gave a remarkable performance of the Rachmaninoff Rhapsodie on a Theme of Paganini. A special delight was the complete sympathy in interpretation between the soloist and the conductor. The concerts with Jascha Heifetz were

notable for the new Gruenberg Concerto on American airs. Mr. Gruenberg has not overlooked a single technical trick for the soloist and Mr. Heifetz revelled in the richness of the cadenza. The work was exceedingly well received.

The annual season of ballet which the orchestra presents brought the Ballet Theatre in four performances conducted by Mois Zlatin and Antal Dorati.

HOWARD W. HESS

Artur Rodzinski Observes Birthday

Artur Rodzinski celebrated his 51st birthday on Jan. 2 by presenting a second "Reading Rehearsal" of the Philharmonic-Symphony Orchestra at Carnegie Hall and by attending a "Surprise Party" in his own home, arranged by the Philharmonic Women's Club.

The program of the "Reading Rehearsal" included the following works: Fugue from Symphony No. 4, by Charles Ives; Hornpipe and Chantey, by Thomas Scott; Symphony No. 1, by Elliott Carter; First Move-

(Continued on page 10)

Musical Events Swell War Bond Sales

Orchestras and artists throughout the country have made considerable contributions to the success of the Sixth War Loan Drive throughout the month of December.

Boston heads the list to the tune of \$9,959,122 worth of bonds sold as admission to the concert played by Serge Koussevitzky and the Boston Symphony in the Boston Garden on Dec. 14.

In Detroit Claudio Arrau and Josephine Antoine donated their services at the concert given by the Detroit Symphony under Karl Krueger which netted \$1,500,000.

Pierre Monteux and the San Francisco Symphony assisted by Larry Adler and John Charles Thomas raised \$1,025,000 at a concert on Dec. 7 in the Civic Auditorium.

The Fair Park Auditorium in Dallas was crowded with 5,000 people who bought \$700,000 in bonds to hear Gladys Swarthout on Dec. 14. Under the direction of Father Eugene O'Malley, Chicago's Paulist Choristers gave a concert which brought in \$4,057,500 in Orchestra Hall on Dec. 18. In Carnegie Hall Marian Anderson's recital brought in \$1,690,000, and New Orleans contributed the second largest number on record, \$8,456,000.

Favorite Singers Return in Familiar Roles



Alexander Kipnis as Hagen



Jan Peerce as Edgardo in "Lucia"



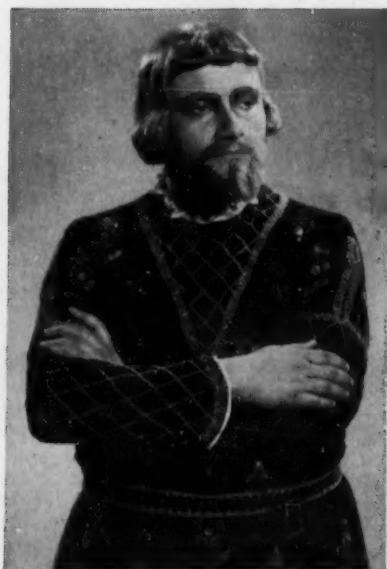
Charles Kullman as
The Duke



Josephine Antoine
as Gilda



Lawrence Tibbett as the Jester
IN "RIGOLETTO"

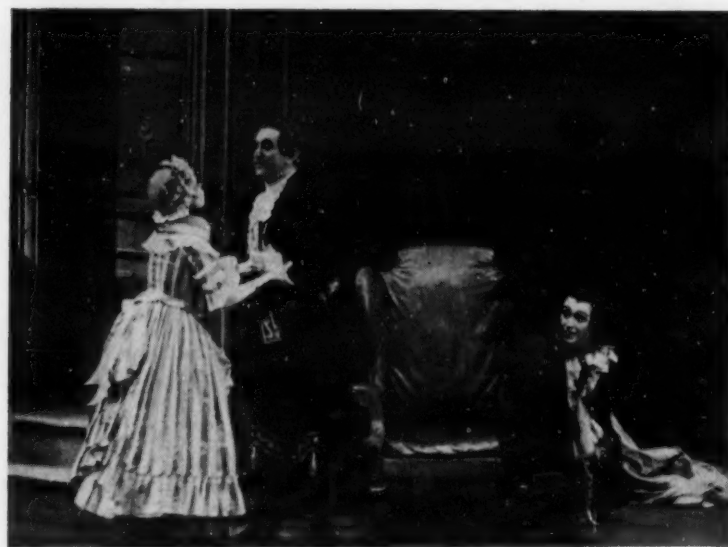


Leonard Warren as di Luna

IN "TROVATORE"



Kurt Baum as Manrico



New York Times

Bidu Sayao, John Brownlee and Risë Stevens in "Marriage of Figaro"



Stella Roman as Leonora



Frederick Jagel as
Pollione



Norman Cordon as
Oroveso

IN "NORMA"



IN "BARBER
OF SEVILLE"

Salvatore Baccaloni
as Doctor Bartolo



Richard Bonelli as
Figaro



IN
"CARMEN"

Alexander Sved
as Escamillo



Lily Djanel
as Carmen

OPERA at the Metropolitan

"Don Giovanni", Dec. 18

The season's third performance of "Don Giovanni" was given on the evening of Dec. 18, before a crowded house in spite of very bad weather outside. There were some shufflings in the casting from previous hearings. Zinka Milanov appeared as Donna Anna for the first time this season and Nadine Conner was back in her role of Zerlina which she sang at the first performance. John Gurney replaced Nicola Moscona as the Commendatore. The remainder of the cast was the same, Ezio Pinza in the name-part; Eleanor Steber as Donna Elvira; Charles Kullman as Ottavio; Salvatore Baccaloni as Leporello and Mack Harrell as Masetto. George Szell conducted.

It was a performance of mixed delights. Mr. Szell gave a superb rendition of the score but must have been sorely tried at the constant tittering of the audience over Mr. Baccaloni's buffooneries even in the serious scenes. Mme. Milanov sang well but her characterization was vague. Mr. Gurney was better in the Graveyard Scene than in the final one. Miss Conner sang consistently well and if she could learn to let her voice out, would be a fine Mozart singer as she has an excellent legato. The other artists gave their accustomed performances. The lighting was pretty bad throughout and scenes that should have been in darkness or semi-darkness were given in broad illumination. H.

"Lohengrin", Dec. 20

The first "Lohengrin" since the season before last, given on the evening of Dec. 20, was a sorry disappointment. Instead of a revival in the sense of a profitable "restudy" Wagner's opera came in for little more than a routine repetition such as it might have experienced if it had never been out of the repertory for as much as a week. Indeed, the last previous performances were in some ways better.

The representation lacked romantic atmosphere, poetry of mood, musical sensitiveness and distinction. After Erich Leinsdorf's excellent showing in "Tristan" a little earlier there was reason to believe he might carry over the artistic improvement into "Lohengrin." The hope was not realized. The orchestra sounded either thin or coarse and the conductor adopted tempi so precipitate that he defeated Wagner's purposes as decisively as if he had clung to that heavy, sluggish movement which has been for years the bane of practically every Metropolitan "Lohengrin."

Nor were various departures in casting to the advantage of the work. Such honors as prevailed fell almost exclusively to Mr. Melchior, who, in fine voice, embodied the Knight of the Swan in a fashion he has long made familiar but heightened here and there with some moving and wholly appropriate dramatic touches. The tenor, in spite of his questionable costumes, deserves a cordial vote of thanks for the affecting way he carries out Wagner's express injunction that Lohengrin in the scene of leave-taking shall appear even more devastated than Elsa herself. Furthermore his delivery of the Grail Narrative was one of the few memorable points of the evening.

Helen Traubel's Elsa, disclosed here for the first time, may improve with repetition or it may not. In the present instance it seemed dramatically tentative and vocally uncongenial. Her tones, so warm and thrilling in the later Wagnerian heroines, sound much

less suited to the more lyrical expressions of the Brabantine Duchess. One missed in the Dream, in the song on the balcony, in the scene with Ortrud and the love duet that floating, virginal, etherealized tone for which this fluent music calls. It is to be hoped that Mme. Traubel will eventually develop an embodiment beyond its present rudimentary outlines and also discard that curious costume in the first act with its white surplice which might belong to the vestments of some high placed cleric or else depend from a Victorian mantelpiece. Incidentally, her assortment of gold crowns was wholly splendid.

Kerstin Thorborg's Ortrud was carried out on dramatic lines she has laid down for it but her voice once more seemed in very poor condition. The high passages of the role taxed her severely and she fell repeatedly to downright screaming. Telramund has never been one of Alexander Sved's better parts nor has it improved with time. Norman Cordon's voice is light for the King and his low tones were sometimes scarcely audible. Mack Harrell published the proclamations of the Herald competently. The chorus was by no means the poorest feature of the performance. A good deal of Mr. Wallerstein's stage direction, on the other hand, was villainous. P.

"Cavalleria" and "Pagliacci", Dec. 21

"Cavalleria Rusticana" and "Pagliacci" were given for the second time this season, on the evening of Dec. 21. Zinka Milanov was the Santuzza of the first work, with Armend Tokatyan, Mona Paulee, Francesco Valentino and Thelma Votipka. In "Pagliacci" were heard Licia Albanese, Raoul Jobin, Leonard Warren, Richard Manning and Walter Cassel. Cesare Sodero conducted both works. N.

"Rigoletto", Dec. 22

The first "Rigoletto" of the season, on the evening of Dec. 22, might easily have passed for the tenth or even the twentieth. It was dull, dispirited, lackadaisical. Lawrence Tibbett's embodiment of the jester is familiar in its dramatic excellences but vocally the baritone was on the whole in poor form and except for a few fleeting moments where the old-time beauty of his tones could be detected through their prevailing murk they sounded husky, unresonant and old. Charles Kullman's Duke, moderately effective in the main, had an unfortunate moment at the close of the first air in the third act. Virgilio Lazzari being indisposed, Nicola Moscona shouldered the murderous duties of Sparafucile. William Hargrave was a conventional Monterone.

The Gilda of Josephine Antoine twittered fluently but without especial distinction of any sort. She disposed blithely enough of "Caro Nome" and sensibly avoided the E in alt (which Verdi never wrote) at the close of the reprise. Anna Kaskas was the Maddalena of the occasion.

"Rigoletto" is a much greater score than Cesare Sodero permitted one to suspect. P.

"Tristan und Isolde", Dec. 23 (Afternoon)

Wagner's "Tristan" had its second performance of the season on the afternoon of Dec. 23 before a large and excited audience which included many youngsters. The only change of cast from the first performance was in the role of King Mark, which was taken by Alexander Kipnis instead of by



Erich Leinsdorf

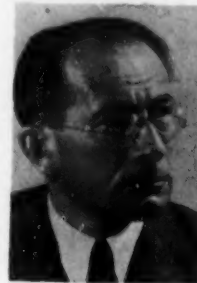


Cesare Jodero



George Szell

FIVE CONDUCTORS APPEARING AT THE OPERA



Paul Breisach



Emil Cooper

Norman Cordon. Once again, Erich Leinsdorf proved that his conception of the score has grown in many ways since his earlier appearances at the Metropolitan conductor's stand. Helen Traubel's Isolde, too, is more compelling this season, especially in the first two acts; the third is still unconvincing dramatically. Both Miss Traubel and Lauritz Melchior, as Tristan, were in fine voice. Kerstin Thorborg's Brangaene had its customary appeal, and Mr. Kipnis's King Mark was a pillar of strength. Others in the cast were Herbert Janssen, Emery Darcy, John Garris and Gerhard Pechner. Although many in the audience were obviously under the spell of the work, there was the usual boorish minority which broke in upon the music with that applause which is becoming a public nuisance these days. S.

"Bohème", Dec. 23

Grace Moore and Jan Peerce again headed the cast of "La Bohème" in the performance of Dec. 23, with the other singers also the same as previously. The familiar melodies by these favorite artists were heard with great pleasure by a capacity audience. Frances Greer was the Musetta, John Brownlee the Marcello, Norman Cordon the Colline, Hugh Thompson the Schaunard and Salvatore Baccaloni the Benoit and Alcandro. Cesare Sodero conducted. Q.

"Carmen", Dec. 25

Lily Djanel again sang the title role in "Carmen" on Christmas night. The sultry lynx-like Carmen she presented was extremely well acted, if not sung to complete satisfaction. To those who feel as the present reviewer, and would rather see Miss Djanel's Carmen than one which is sung with complete authority and left lacking in dramatic power, her interpretation of the role was indeed enjoyable—a reaction certainly evidenced by the applauding holiday audience.

Micaela was sung with charm, poise and beauty of tone by Licia Albanese who was accorded the greatest ovation of the evening for her singing of the third act aria. Raoul Jobin appeared again as Don Jose and Francesco Valentino presented a stirring and musically intelligent characterization of Escamillo. Thelma Votipka, Lucille Browning, Mack Harrell, Donald Dame, Lorenzo Alvary and George Cehanovsky completed the cast.

Wilfred Pelletier conducted the rather routine performance which proved most rewarding in the third act and which offered little of interest in the last act, once the colorful parade into the arena was accomplished. The ballet was a dispirited affair. Not only the aesthetics, but the common sense of the audience was revolted at the appearance of a ballerina in toe shoes and a formalized tarlatan in the last act. There is something about the traditional ballet trappings which are

decidedly "un-Carmenesque", a fact of which stage directors would be aware after all these years. M.

"Le Nozze di Figaro", Dec. 27

"Le Nozze di Figaro" took its place in the repertoire on the evening of Dec. 27. The performance, though not remarkable for distinction or finish, was alive and enjoyable. Erich Leinsdorf conducted the work for the first time in his career. His treatment of Mozart's music lacked the style, the patrician quality, the cherishing, super-fine touch which Bruno Walter has brought to it and many of his tempi seemed needlessly fast. It is not impossible, however, that with further performances Mr. Leinsdorf may become a more sympathetic interpreter of the work.

The ensemble was coherent and well knit and none of the comedy was permitted to languish. Indeed, there were times when a temptation to overact appeared to possess some of the performers. Bidu Sayao, the Susanna, was singularly enough one of the chief offenders in this respect. She and Mr. Pinza, the Figaro of the occasion overdid the love making of the final scene rather preposterously and the soprano seemed to take even the business of accompanying Cherubino's "Voi che sapete" as an invitation to gratuitous comedy.

Easily the best individual performances of the evening were those of Mr. Pinza and Mr. Baccaloni (the Dr. Bartolo). Not only does Figaro remain one of the best Pinza achievements but his delivery of "Aprite un po' quegli occhi" is one of the most vital and commanding pieces of Mozartean interpretation to be heard on any operatic stage today. Mr. Brownlee's Count Almaviva, if outwardly competent, is yet a little unbending. Mme. Sayao, having chiefly rapid music to sing, never sounds quite as well in the part of Susanna as in roles that afford her opportunity for more sustained song. Even the "Rose aria" would benefit by a more suave and sensuous vocalism than she brings to it.

Eleanor Steber's tones seemed deficient in roundness, point and focus in the chief airs of the Countess and both in the "Porgi Amor" and the "Dove Sono" her intonation faltered. Rise Stevens has sung Cherubino's music with more polish than she did this time. Hertha Glaz must be commended for not clowning Marcellina

(Continued on page 29)

Prospects for Radio, Films, Television

By RONALD F. EYER

RADIO, television and motion pictures—three youngsters among musical conveyances—have been growing up rapidly and will play a tremendous role in post-war developments. Of the three, television (or "video", if you like to be up-to-date about these things) has the greatest potential, though it is the least ponderable at this time.

Radio and motion pictures have been in our midst long enough now to have had their measure pretty accurately taken. Barring some radical new departures, we know their possibilities and also the limits beyond which they probably cannot go, especially in the commercial field. An executive of one of the major radio networks recently told this writer that he anticipates no world-shaking innovations in broadcast music after the war.

Radio follows rather closely the orthodox concert line in matters of serious music. The same artists are heard; the repertoire is largely the same; the methods of presentation are more or less standardized in conventional concert hall traditions. Sustaining programs admit of greater freedom in the way of novelties and experimentation, but sponsored programs must, for obvious reasons, be geared to the proposition of "the greatest pleasure for the greatest number". There are exceptions. Such broadcasts as those of the major symphony orchestras and of the Metropolitan Opera, for instance, are presented solely on their own merits and few, if any, "gimmicks" are introduced to broaden the appeal. Such gauges as the Crosley and the Hooper ratings are watched, of course, but with nothing like the anxiety that attends programs of less prestige value.

If expansion and improvement come anywhere in radio, they probably will come in the department of music education and so-called

Radio Progress Likely To Be in Field of Music Education

appreciation. Fine work has been done along this line by such projects as Columbia's School of the Air and NBC's University of the Air, but much more could and probably will be accomplished when radio is more widely integrated with public school curricula over the country and a fuller co-operation of local educators is secured on the tie-in and follow-through in relation to the regular music courses of the schools. The prospect here is—or should be—bright.

FOR a medium of such versatility as the motion picture, the outlook, based upon a disappointingly barren past, is not too good. We hasten to note that some fine beginnings have been made in the development of background music in such pictures as "Voice in the Wind" and by a number of forward-seeking composers, including Aaron Copland, Virgil Thomson, William Grant Still, Erich Wolfgang Korngold and several others. A whole new crop of young men is working earnestly and intelligently in that direction under California skies at this moment. Of the performing artists, we see more and more of the finest going before the cameras.

But, again, the commercial element lays down

certain restrictions which limit, if they do not actually suppress, significant musical developments on the screen. Motion pictures have followed the legitimate theatre in maintaining that "the play's the thing" and thus have ignored, or at least discounted, the obvious affinity of music and film. So far, no formula

Must Try for Artistic Synthesis of Films and Music

has been hit upon among commercial picture producers in which music can be utilized on anything more than an incidental and subservient basis. An artistic synthesis is what must be striven for if the matter is to warrant the attention of serious, self-respecting musicians. Efforts, be it said, have been made to achieve something of the kind, but they have been mostly among amateurs or those lucky enough to get in on government "documentaries". There seems to be no recognition of either the needs or the possibilities on the part of the big commercial interests. Walt Disney's "Fantasia" offered a glimmer of hope, but the basic idea of the picture—the "interpretation" of classics—was so inept and juvenile that those looking for something really significant could only depart in gloomy despair.

IT may be that the moguls of Hollywood have something up their sleeves with which they are secretly prepared to stun us after the war. If such is the case, the secret is being kept with remarkable success.

Television, if we are to believe its partisans, is the White Hope of all facsimile music. Nobody knows just what television will mean in the fields of art and entertainment. All are agreed that, whatever it is, it will be tremendous, but agreement ends there, for the present at least.

Ernest H. Vogel, vice president of Farnsworth Radio and Television Corporation, recently told the American Television Society that 5,000,000 television sets will have found their way into American homes within five years after the lifting of war restrictions on manufacturing, and he intimated that sets might be obtainable at prices as low as \$150. On the other hand, Lewis Allen Weiss, executive of the Don Lee Network on the Pacific Coast, informed the Television Broadcasters Association still more recently that sets probably will sell for \$300 and up; that cities with less than a half-million population may not be able to support a sending station, since equipment and transmission will be expensive, and that researchers are still pondering the problems of a television network.

THERE is no unanimity, either, on the quality that may be anticipated in the televised picture. Amazing progress toward clearer, larger and sharper pictures is alleged to have been made by French scientists in recent years. These reports are pooh-poohed in some quarters and there seems to be no final authority even for the degree of technical perfection achieved by American researchers.

A few things, however, seem to be settled: The television lens can now take in a scene of

wide range; it is possible to obtain a picture as large as that seen on the average movie screen.

The musical prospects here are clear and rich in promise. Television may be expected to combine the best features of radio and motion pictures. There will be the aural immediacy and presence of the one, the virtually unlimited pictorial scope of the other. Opera is, of course, the first thing that comes to mind as a television "natural" and several experimental

Opera Seems to Be a Television "Natural"

opera telecasts on a small scale and in studio settings have already been made by the commercial companies. Certain technical problems—lighting, among others—still prevent television from enjoying the same freedom of "location" as the motion picture. But when these are solved, one can only conjecture what vistas will open up, not so much for the operas of the current repertoire, but for new works to be created with the new tools and within the new, vastly expanded frame.

SOME works of the venerable repertoire, especially those in which the composer's imagination outran the facilities of his time, could conceivably be enhanced. "Aida", "The Tales of Hoffmann", "Boris", "Norma", "Manon Lescaut", "Der Freischütz", "Louise" and "Carmen" immediately suggest themselves as among those that certainly could be elevated several notches in dramatic veracity and impact by television's untrammelled eye. Almost all of the works of Wagner could be similarly enhanced. Imagine the "Ring", for instance, performed in its actual Rhineland setting!

Another form suitable for television is the dance, especially the ballet. Here again would be opportunities for greater illusion; broader sweep of theme and immense possibilities for developments of new techniques. Except for periods of brief duration, standard symphony and recital performances probably would not lend themselves to video transmission. Motion picture shorts of the same kind taught us that. There is too little visual interest in merely watching a person, or a body of people, sing or play instruments.

SUCH possible developments as envisioned here cannot be other than stimulating and beneficial to the established realm of concert activity. No matter what degree of excellence or popularity may be attained in the various types of facsimile music, human psychology is so constituted that nothing can ever usurp the pre-eminence of "in person" performances. Thus it is that each new medium—the phonograph, then the player piano, then sound pictures, then radio, each of which was seen as a threat of disaster to traditional concert-giving—has proved instead a powerful ally in disguise. New music, new performing artists, new musical organizations have been thrust upon the public consciousness with an impetus undreamed of in the days before these mass-music devices. It now truly is possible to become world-famous over night.

Villa-Lobos, Man of Action, Pays First Visit to U. S.

**Brazilian Musician, Who Has
Had Many Careers, Eschews
Ivory Tower — Considers Folk
Music an Integral Part of
National History**

By ROBERT SABIN

SHORT and compact of figure, with graying hair, Heitor Villa-Lobos has a fire in his eye and an explosive energy of voice and gesture which make it hard to believe that he is almost 60. A composer of world renown, with over a thousand works to his credit, he has also revolutionized the musical education of his native Brazil, made one of the most original and exhaustive studies of folk-lore we have, and enjoyed half a dozen other careers, any one of which might have completely absorbed a less prodigally gifted and dynamic nature.

Conversing with him is rather like driving a car without brakes. One doesn't know exactly where one is going to land, but there is never a dull moment. Mr. Villa-Lobos does not speak English but his French is fluent. Having lived and worked in so many fields, he has original ideas about almost every aspect of musical culture, and once started, he can talk about them with tremendous intensity. Obviously, he is a creative artist who would have no use for an ivory tower, for he knows that music is a vital part of living and he is a man of action.

Not Imitative

Believing that a sound musical culture is autochthonous, Villa-Lobos remained in his own country until he was musically mature. When he did go to Europe, it was to show what he had accomplished, not to imitate what others had

William Grant Still Wins Overture Prize

WILLIAM GRANT STILL, Negro composer now living in Los Angeles, was named winner of the \$1,000 war bond offered in a nationwide competition for a jubilee overture celebrating the Cincinnati Symphony's 50th anniversary, on Dec. 26. Judges were Eugene Goossens, conductor of the Cincinnati Symphony, Pierre Monteux and Deems Taylor. The "Festive Overture" was to have its first performances on Jan. 19 and 20 in Cincinnati. Thirty-eight other works were entered in the competition. Mr. Still won by a unanimous vote.

done. He never studied abroad, nor did he know the music of the "moderns" who were shocking European conservatives until long after he had written music of his own which was, if anything, even more revolutionary. Villa-Lobos began composing about 1900, but it was not until after 1918, he reveals, that he came into contact with the work of Stravinsky and the other leading composers of the time. His development began with a musical declaration of independence, not in a narrow or chauvinistic sense, but simply as the first step towards a healthy and natural growth for the American artist.

No Sensationalist

Although the harmonic originality, the color and savage power of his orchestral scores have done much to make him famous abroad, Villa-Lobos is anything but a sensationalist or a seeker of new musical shudders. He admires Mozart for the freshness, the simplicity and the clarity of his music, and he says that nothing will kill musical inspiration more quickly than a search for mere novelty. Today, as he pointed out, Mozart might be overlooked because of the sincerity and unpretentiousness of his art. Villa-Lobos also has no patience with that super-sophisticated, but musically ignorant, audience which chatters of influences and styles, without ever being really moved by the nature of the artist or his work. The public should come to the artist; the artist should not go to the public, he asserts.

Folk-lore means something far profounder to Villa-Lobos than a pastime or an academic pursuit. It is an integral part of national history and consciousness. It cannot be exploited as propaganda or in a blindly nationalistic way, he says, for it belongs to the universal expression of the artist in all lands. A composer must live with the people and study them, he must feel the history and the life of his country in his blood, before he can write music that speaks for them. Villa-Lobos himself collected more than 5,000 melodies and rhythms of Brazil, and steeped himself in native music, not to flavor his compositions, as Grieg and Liszt did, with popular seasonings, but to make the life of the people a part of himself.



Irving Kaufman
Villa-Lobos at a Party Given by the Morris Agency, Hosts for His Present Trip.
With Him Are Henri Leiser of the Agency and Marian Anderson

To develop Brazilian musical education he has spent 30 years, and for ten years he did almost no creative work himself, so taxing were the demands of the gigantic program which he devised. Today, music is a vital part of the training of all Brazilian school children and more than a million people have been trained in the system which Villa-Lobos has worked out. Music, to him, is a socially collective force and experience. At first, the piano and all other instruments are forbidden. Children learn the basic elements of music through singing, sometimes in unison and sometimes in parts. They are trained to think of and to feel music as a part of all life. The geographical, biological and psychological aspects of music, and all of the other fields of human experience in which music exists are part of Villa-Lobos's conception of musical education.

An Individual Matter

For the creative musician, the sort of conservatory which functions as a music-factory, turning out composers and performers according to stereotyped rules, can be very dangerous, he believes. Above all, the natural, inner spontaneous growth of the artist must be protected. A young composer cannot be taught how to create music, nor should he waste his time finding out how other men have done it, in order to imitate them. He should be helped to develop his own knowledge and he should maintain a creative attitude towards the great musicians of the past.

Villa-Lobos feels that more American music should be played by our great orchestras, that programs overlaid with the past are dead and of little value to the living present. He says that there have been many prizes with foreign names, offering opportunities to study abroad, and that it is high time that we should have a *prix Amérique*. Yet no one could be more careful than he is to assert the universal implications of music. In being closest to the heart of his own country, in being most com-

pletely devoted to his own natural growth and most sincere in what he writes, in being most independent of commercial, propagandistic or other alien pressures, the composer will find himself most universally understood.

Villa-Lobos Leads Own Works

Los Angeles Hears Second Symphony for First Time

LOS ANGELES.—Heitor Villa-Lobos created a flurry in musical circles when he arrived from South America a few days before his concert with Werner Janssen's Orchestra, Nov. 26. His concert in the Philharmonic Auditorium consisted of Symphony No. 2 "Ascension"; "Rude Poema" and "Choros No. 6". They were all first performances in America. He conducted calmly and seemed to be pleased with the results.

The orchestra rehearsed all week for the visiting Brazilian. It was assembled from the moving picture studio orchestras and acquitted itself creditably with a very difficult assignment. The Second Symphony, written in Rio in 1917, demands a large orchestra and the addition of special instruments. Some of these were exotic flutes, gourds and drums, and two long handled tambourines were made under Mr. Villa-Lobos's direction.

The work is long—full of beautiful native melodies and rhythm, and expertly orchestrated. The symphony was the first large work of Mr. Villa-Lobos to be heard here. It moves along much in the same manner as his rapid-fire conversation, without punctuation and loosely paragraphed.

"Rude Poema" is an orchestral amplification of Mr. Villa-Lobos's piano portrait of Artur Rubinstein. It was immediately successful because of its vitality and colorful orchestrations. Flutes, oboes, clarinets, a saxophone, tam-tam, matraca, reco-reco and tambourines galore with a strange instrument called in Portuguese a lion's roar were employed.

"Choros No. 6" is not like other of the composer's works heard in this country. Mr. Villa-Lobos declares this work was inspired by Bach.

ISABEL MORSE JONES

CONCERTS *in New York*



Bernard Cole

Dean Dixon Rehearsing with the American Youth Orchestra for its Debut in Carnegie Hall. The Average Age of the Members is 20, and They Were Chosen with no Bias as to Sex or Color

ORCHESTRAS

Szell Begins Guest Duties With Philharmonic-Symphony

New York Philharmonic-Symphony, George Szell, conductor. Carnegie Hall, Dec. 14, evening:

Overture to "Oberon".....Weber
Symphony No. 3, "Eroica".....Beethoven
Symphonic Poem, "Vltava".....Smetana
"Till Eulenspiegel's Merry Pranks".....Strauss

George Szell began his two-week "guest" tenure at the Philharmonic-Symphony with an extraordinarily enjoyable concert. The program offered no adventures and no problems, only a succession of accredited mas-

terpieces good for the soul. Even under average conditions such a program is refreshing. When played and interpreted as on this occasion it becomes doubly treasurable.

It is no news that Mr. Szell ranks among the greatest operatic conductors of the day. As a symphonic conductor he is no less outstanding. His inborn sense of euphony and instrumental beauty, his colossal musicianship, his incorruptible idealism, his grasp of the formal shape and the spirit of whatever he undertakes, together with the communicative affection he brings to it, result in performances that wear the stamp of a profound and enamoring rectitude. This listener does not recall a more sensitive and romantically beautiful "Oberon" Overture than the one

THREE SOLOISTS WHO APPEARED WITH THE NEW YORK PHILHARMONIC SYMPHONY



Nathan Milstein



Artur Schnabel



Erica Morini

with which Mr. Szell opened the program in question. And one hears few finer readings of the "Eroica."

There have been, perhaps, more rugged and aggressive interpretations but few more completely persuasive and contenting. It is true, no doubt, that the conductor is meticulous about making his poetic or structural points and driving them home. But these points are invariably worth making and Mr. Szell never succumbs to finicking niceties in the process. It is unusual to hear the horn trio in the scherzo played with such golden fullness and unflawed roundness of tone. But the whole cumulative reading was overpowering and superbly in the Beethoven spirit.

Both Smetana's thrilling tone poem and Strauss's deathless waggery enjoyed a field day. "Till Eulenspiegel," ringed with lambent flame, sounded like a new-minted masterpiece, cleansed and shining as it became. And in "Vltava," to judge by the fierce yet cherishing love with which the conductor informed every measure of the bardic evocation of Bohemia's countryside, Mr. Szell might have been born at the very foot of Vysehrad with the blood of heroic generations of Czechs in his veins. P.

The program was repeated at the concert on the afternoon of Dec. 17, except that the Tchaikovsky Violin Concerto with Erica Morini as soloist, replaced the "Eroica" Symphony of Beethoven.

Miss Morini gave a brilliant and sensitive performance of the Tchai-

kovsky with astounding facility and emotional insight although the work itself seems less interesting than one used to think it. Mr. Szell made the orchestra more than a mere accompaniment and in this number it did some of the best playing of the afternoon. The Weber and the Smetana were flawless but while the Strauss work seemed somewhat on the sentimental side, it was clean-cut. The entire program was conducted without scores. Mr. Szell was given a tremendous ovation both at the intermission and the end of the concert. H.

American Youth Group Under Dixon Makes Debut

American Youth Orchestra, Dean Dixon, conductor. Soloist, Vivian Rivkin, pianist. Carnegie Hall, Dec. 16, evening:

Symphony No. 7.....Beethoven
Suite dansante, Op. 8.....Nicolas Rakoff
(First time in New York)
Concerto in E Flat, No. 22.....Mozart
Miss Rivkin
"Township Music".....Richard Mohaupt
(First concert performance in New York)

Sponsored by the American Youth for Democracy, this aggregation of young people—the average age is 20, we are told—made an auspicious debut under its gifted conductor. There was an atmosphere of youth also in the audience, where hundreds of absorbed children watched and applauded. Mr. Dixon obviously has a following of all ages. When the orchestra was formed, the conductor listened behind a screen to auditions, so that players were

(Continued on page 15)

RECITALS

Trapp Family Singers

The Trapp Family Singers gave a pair of Christmas concerts in Town Hall on the afternoons of Dec. 16 and 17 and found a hearty welcome, as they always do at these events. Among the most interesting works at the first concert were a Hungarian carol "All Men Draw Near" arranged by Kodaly; a charming round by Mozart called "Bed Is Cozy" in translation; an "Orchestra Song," based on an Austrian folk song, by William Schuman; and two exquisite carols from the Southern Appalachians. Telemann's noble Trio Sonata in A minor for two recorders and virginal was also a highlight of the unusual program.

The Baroness von Trapp delivered a particularly charming interpretation of "The Virgin's Lullaby," a song from her native Salzburg, which found great favor with the audience. S.

Marian Kalayjian, Pianist (Debut)

Marian Kalayjian, pianist, made an agreeable New York debut at the Town Hall on the evening of Dec. 15. Her program included Bach's B flat Partita, a pair of Scarlatti sonatas, Beethoven's "Waldstein," a Chopin group and pieces by Khatchaturian, Isidor Philipp and Dohnanyi.

The newcomer revealed an ingratiating talent. She is well trained, she

plays with clarity, smoothness and knows the value of repose. Details fall effortlessly into their proper place in the interpretative scheme. However, Miss Kalayjian's treatment of a work like Beethoven's "Waldstein" is not yet altogether mature. She was more at her ease in Chopin's "Berceuse" and in his Andante Spianato and Polonaise. W.

Tatiana Pobers, Soprano (Debut)

Tatiana Pobers, soprano, made a pleasant New York debut at the Town Hall the evening of Dec. 16. She presented a program devoted exclusively to Russian songs ranging from Glinka, Borodine, Balakireff and Tchaikovsky to modern composers like Shebalin, Miaskovsky, Shaporin, Shostakovich, Koval and Krein.

The lady disclosed a voice of smoothness and delicate beauty. She is careful not to overstep the limits of her gentle temperament, but she is invariably musical and exhibits rare taste in whatever she does. Her expressive range is not wide, to be sure, nor her command of tone color varied. For this reason a gentle monotony sometimes pervades her singing and causes one song to sound much like another.

Yet Mme. Pobers put to her credit several outstanding achievements. One of these was her beautifully fluent delivery of Glinka's charming lyric "The Moment I Remember Clearly," another Tchaikovsky's "It was in Early Days of Spring." At the opposite end of her expressive range

must be set Krein's "Song of the Ghetto," which Mme. Pobers sang in genuinely moving fashion.

Artur Balsam accompanied proficiently and the audience was lavish in its applause. P.

Charlotte Bergen, Cellist (Debut)

Playing of uncommon intelligence and taste characterized the New York debut of Charlotte Bergen, cellist, in Town Hall on the afternoon of Dec.

16. Miss Bergen's program was long and taxing, yet well balanced. She played two Bach chorales arranged by Kodaly; a Sonata in A minor by the 18th century composer Johann Ernst Galliard; Brahms's Sonata in E minor, Op. 38; the Saint-Saëns Cello Concerto in A minor, Op. 33; Fauré's "Lamento"; Ravel's "Pièce en Forme de Habanera"; and Cassado's "Requiebro."

In the first part of her program, (Continued on page 14)



The Trapp Family Singers on the Stage of Town Hall



Dear Musical America:

I have just read a Yuletide letter to your editor from Ernest Newman, distinguished British scholar and music critic for the London *Sunday Times*. There is so much of interest therein that I am tempted to quote the whole thing, but space won't permit and, besides, Mr. Newman might not approve. Here are the highlights:

The fourth, and presumably last, volume of Mr. Newman's monumental "Life of Richard Wagner" has been completed (he hoped to write the last line before Christmas) and it will be ready for publication early this year. This, I think you will agree, is news indeed.

The Life, which undoubtedly is the most significant and capacious biographical achievement of our day in the field of music, has occupied Mr. Newman for the last 13 years and interest in it has mounted as the successive volumes have appeared at intervals of about four years. The third volume left the composer in the year 1866 on the threshold, so to speak, of his international success and the epochal Bayreuth period. The mass of potential biographical material, from 1866 to the end, is of such staggering proportions that many have doubted the feasibility of managing it in anything less than two more volumes. However, from his letter, Mr. Newman seems to have made do with only one and thus has brought to an end (with a sigh, if not a bellow, of relief) a tremendous and invaluable undertaking.

Progress on the book was retarded by the war, according to the writer, and also by "a disaster to my eyes that nearly did for them" early last year. A good recovery seems to be in progress, but the noted critic, who is now 76, has had to take it slow with his eyes and says he is "conscious that I mustn't take too great liberties with them".

Here are a few revealing sentences on life in a front-line country:

"You people in America can have no idea of the strain on us during the war. I live in a village nearly 20 miles from London—to the south of it—and so in the German bombing area in the old days.

I didn't mind the bombs; one became so used to them as to be indifferent to them in the end. What tells on us here is the dreadful monotony of the long winter, in long nights of darkness all round us, and with no one to talk to. It is this that has pulled me down: there was nothing to do but work, and I did more of that than was good for my eyes or my general health".

* * *

A weather note, to add to some of the incongruities in opera staging, which Herbert Peyser wrote about in your last issue. I have probably mentioned it before, but each time I see it, I am plagued anew. Christmas eve in the artists' garret, snow-covered roofs, frozen fingers, poet's masterpieces sacrificed to take off the chill. A few minutes later, down in the street, an open cafe, people strolling around in flimsy frocks, no sign of snow. Yes, the first two acts of "La Bohème". At least, so it is in the Metropolitan and other opera houses. I think one of your reviewers commented on the fact that in the City Center's production, the second act set showed some snow, and the terrace of the Momus Cafe was partially enclosed. Alcindoro, you remember, fusses considerably at taking a table outside. Paris winters weren't too clement, even in the Bohemian days. If the supers, in their light clothes, would only shiver now and then! But perhaps their gaiety generates enough heat. And the lovers are undoubtedly warmed by an inner fire.

* * *

With an apologetic bow to Dr. Sigmund Spaeth, the well known "tune detective", I have been doing a bit of detecting myself and have turned up two old tunes (of the popular variety) which were lifted bodily out of opera. One of these themes smote me immediately when I dropped in to the opera house to hear the excellent performance of "Norma", and the overture took up its burden. I refer to one of the last act duets between Norma and Pollione. The song snatched out of this was one of the hits in the old-time musical comedy, "So Long Letty", in which the long-legged Charlotte Greenwood starred. This jolly comedienne, who has recently returned to public life as a radio star, will remember the tune, I'm sure. "I'll bid you so long, so long, Letty, when you go on your way so far", is the way it began, and although the words fit somewhat awkwardly, you, too, can identify the passage if you'll take the trouble. Only don't let it haunt you, as it has me. Mixing Letty and Norma is a little incongruous, and I'm inclined to curse mildly at the composer of that show—memory does not tell me his name and I should have asked Dr. Spaeth—who so blithely took Bellini's melodies for his own. But then one could also accuse Bellini of the same theft. I heard people at the opera house discovering freshly for themselves the strains of the "Moonlight" Sonata in the last act chorus.

If taking "Norma" as a source for Tin Pan Alley inspiration seems odd, what about the composer who made a jingle out of the father's song in "Hansel and Gretel"? I remember it rather dimly, but I'm sure there was a song called "It

MEPHISTO, Jr. . . . By C. P. Meier



Was Only a Sun Shower", and the music's origin is unmistakable.

Feeling very set-up about this minor triumph, I accosted Dr. Spaeth the other day and asked him if he included the tunes in his enormous repertoire of hand-me-down melodies. He admitted he hadn't thought of them, although he remembered the Letty show. But he produced another juicy bit which will surprise some of you, as it did me.

Did you know that as far back as 1859—or at least 1875—the tune which we know as the Marine's Hymn was in an Offenbach operetta? It was an aria, note for note, in "Geneviève de Brabant", which the books say was composed in the former year and revised in the latter. Instead of "From the halls of Montezuma" the words ought to read "From the Paris Opéra Comique"—you can make it scan if you try, without too much French accent.

* * *

I am growing dreadfully weary of these people who keep repeating that César Franck, though he wrote his famous sonata for piano and violin really conceived it for piano and cello and authorized a transcription of it by someone called Jules Delsart. The latest to parrot this claim are two of the music reviewers of the *New York Times* and the *Herald Tribune*.

Now, mind you, I am not saying that Franck did not intend the sonata for cello instead of violin; nor do I maintain that he never authorized the transcription. What I should like to see is a shred of documentary evidence that he implicitly or explicitly did. If anything more than vague hearsay testimony exists I shall be instantly prepared to accept it for what it may be worth. So far all my readings and industrious researches have shown me absolutely nothing of the kind. However, I am always open to instruction. Come on, then, all you assorted critics, historians and

musicologists and instruct me! But see that you give me chapter and verse.

* * *

Here's a toast—to the trombone ladies! If you won't give them proper recognition, then they must speak for themselves—I almost said blow their own horns. You carried a story recently from St. Louis in which all of the new members of the symphony were listed except two women trombonists. Dorothy Ziegler, principal, very properly wrote about it, and I hasten to give credit where it is due. Miss Ziegler thinks that she and Mrs. Flori Lorr, second trombone, constitute something of a record in major symphony history, and I'm inclined to believe she's right, although I remember some pretty young feminine occupants of that section in Stokowski's Youth Orchestra—as a matter of fact, Miss Ziegler was one—and in other young ensembles.

Mrs. Lorr is the wife of Ralph Lorr, second bassoon in the St. Louis Symphony, and has played with the Chicago Women's Symphony, the New York Women's Symphony and the Montreal Women's Symphony. Miss Ziegler was last season in the National Symphony, went on tour with Stokowski to South America and was first trombone in the Berkshire Music Center under Koussevitzky. Hats off to the girls who single in brass!

* * *

As a New Year's gift, I recommend that our Mayor LaGuardia go to see "The Barber of Seville" at the Metropolitan. He would be tickled, I believe, to find his namesake, Fiorello, in the first act and could greet him as a fellow band-leader, even get some pointers from him—or vice versa. Secretary, take a memo to His Honor, directs your

Mephisto



Nibya Marino Bellini

Uruguayan Pianist Arrives Here

MIAMI.—Nibya Marino Bellini, Uruguayan pianist, arrived here from Montevideo, Dec. 12, by Pan American Clipper. The artist will be presented in concert in Carnegie Hall, during the month of February, under the management of S. Hurok. She has appeared in London, Paris and Brussels and many of the capitals in South America. She was awarded the Ysaye prize in Belgium in a competitive piano exhibition. She will remain in the United States for some months and may appear in concert in the larger cities. She was accompanied to the United States by her mother, Mrs. Ercilia Bellini. McC. G.

Concerts Projected For Colombia

South American Country to Have Membership Plan—Dr. Mendel Heads Effort

One of the earliest centers to respond to the idea advanced by Columbia Concerts of organizing communities in South America for music is Bogota, Colombia, which is going ahead with the plan under the guidance of Dr. Bernardo Mendel, a Bogota business man. Dr. Mendel has just recently concluded a visit to New York and outlined his ideas, which he hopes to carry out in cooperation with André Mertens, head of the Columbia Concerts South American division.

Beginning in May, 16 concerts on a tour are projected for North American artists in Colombia and nearby countries. One each of these and possibly more, if the demand arises, will be given in four Colombian cities: Bogota, Medellin, Cali and Barranquilla. Transportation will be entirely by air, as the mountainous regions of the country make other travel slow and difficult. Bogota, a city of about 400,000, has a theatre which seats 1,300, and which is owned by the government, so that it is given free for cultural purposes.

Securing of memberships for these concerts is Dr. Mendel's purpose. The importance of having a local person to make arrangements cannot be overestimated, for the customs and tastes of each individual country have to be taken into account. Such a matter as the time to give concerts can make a difference. In Bogota, for example, the best hour is 6:30 p.m., for the members of the audience will find that most convenient, dining afterwards, instead of before the event. Dr. Mendel believes that this plan may be a decisive step in creating a sound musical life in his and other South American countries, where difficulties exist which are not comparable to those in the Northern continent. Al-

though there is no desire to make money in the initial stages of the plan, any surplus which might accrue after the series could be used for making more concerts or for educational purposes, looking toward the future.

Bogota has now a Conservatory which was founded 35 years ago by Guillermo Uribe Holguin, a pupil of d'Indy, and an orchestra conducted by Guillermo Espinosa. Another musical personality in the country lives in Cali, a gifted pianist, Antonio Maria Valencia, also a pupil of d'Indy. Many South Americans depend to a great extent for their music on the better records which they can buy, and which form their tastes and opinions about artists. The visiting artist has already a way prepared for him if he has recorded copiously and has found favor by way of his discs.

Dr. Mendel has been a keen patron of music for many years in Bogota. Arriving there from Vienna in 1928, he established himself in business but has always worked for the cultural ideas which were implanted in him in his native country. Musicians from other countries always visit him and find him instrumental in the success of their concerts. He was responsible for the presentation in 1942 of a Spanish version of "Fledermaus", which had several successful performances. It is his hope to bring more and more music to Colombia in the chain of concert giving which should in the near future extend widely over our sister continent. F. Q. E.

Argentina Observes St. Cecilia's Day

"El Mundo" Devotes All Broadcasting Time to Musical Programs

BUENOS AIRES.—Argentina's radio station, "El Mundo", set aside Nov. 22, Saint Cecilia's Day, as a "Day of Music". With the cooperation of the department of Press and Propaganda, all commercial broadcasting programs were obliged to devote their time to musical programs on that day. Don Carlos Lottermoser and a group of local music enthusiasts were responsible for the origination of the idea, which proved to be a happy event for the many listeners throughout Argentina and neighboring republics.

Highlights of the day's programs were many and varied. A talk was given on musical education in Argentina by Athos Palma, Inspector General of the Musical Division, National Council of Education. A concert of symphonic music of Argentina was conducted by Luis Gianneo which included his "Concerto Aymara" for Violin and Orchestra. Mr. Lottermoser spoke on the current observance of Saint Cecilia's Day.

A complete performance of "Cavalleria Rusticana", conducted by Eduardo Buccini, was sung by Olga Cortes, Blanca Basso, Domingo Mastromardi, Carlos Guichandut and Dina Tessari of the Colon Opera Theatre. The United States was represented by Gershwin's "Rhapsody in Blue" on a program, "Songs of America", which included music from Cuba, Uruguay, Paraguay, Costa Rica, Mexico, Chile, Venezuela, Puerto Rico, Santo Domingo, Haiti, Bolivia, Peru and Brazil as well as Argentina. An hour of "Contemporary Symphonic Music" was played by the El Mundo Symphony under the direction of Albert Wolff.

There were other equally stimulating programs on popular and folk music, and a playing of "Ave Maria" on the carillon of Our Lady of Mercy, one of the oldest churches in Argentina, was broadcast.

Announcement was made during the course of the programs of the formation of a Youth Orchestra by El

Mundo for musicians of both sexes under the age of 22, to enable promising artists to further their careers and to contribute toward the musical progress of Argentina.

Tourel Is Soloist In Buffalo

Kapell Plays Concerto By Khatchatourian—Lily Pons Gives Recital

BUFFALO.—The second concert of the regular series of the Philharmonic Orchestra, Franco Autori conducting, presented Jennie Tourel, on Nov. 28, in Kleinhans Music Hall. Miss Tourel sang "Adieu Forets" and compositions by Duparc, Rossini, Stradella and Rimsky-Korsakoff. Mr. Autori led his musicians in Beethoven's First Symphony and Hindemith's "Mathis the Painter".

William Kapell was soloist with the the Philharmonic on Dec. 13. Mr. Kapell played the Khatchatourian Concerto, displaying remarkable technical mastery of this metallic, bravura work. The orchestra was heard in Respighi's arrangement for orchestra of ancient dances and airs for the lute written by 16th and 17 composers. Mr. Autori achieved artistic heights in the final number, Beethoven's Seventh Symphony which was played with depth and beauty.

Lily Pons sang to an overflowing audience on Dec. 5. As always, Miss Pons gave delightful evening, with the assistance of Frank La Forge, pianist and Frank Versaci, flutist. Miss Pons' voice was in perfect form. Mr. La Forge and Mr. Versaci gave brilliant support to the artist.

A very large audience greeted the duo-piano team, Luboshutz and Nemennoff in Kleinhans Music Hall on Nov. 21. Their artistic playing was excellent.

The Guido Male Chorus gave a stirring concert on Nov. 27 in the ballroom of the Hotel Statler, under the direction of Arnold Cornelissen. Assisting the ensemble was the brilliant and talent seventeen year old pianist, Marion Grudeff, of Toronto. The chorus sang numbers by Vittoria, Pergolesi, Deems Taylor, Tchaikovsky, Grainger, Rachmaninoff and Arnold Cornelissen.

BENNO ROSENHEIMER.

Dates of "Ring" Cycle Are Announced

The annual uncut cycle of Wagner's "Ring" will be given on the evenings of Feb. 2, 6, 13 and 20. All the operas except "Das Rheingold", which is to be performed on a Friday night, will be heard, as they were last season on successive Tuesday evenings. George Szell, whose direction of the tetralogy was one of the operatic sensations of the past Winter, will again conduct. Helen Traubel is once more to be the Brünnhilde, Lauritz Melchior the Siegfried, Herbert Janssen the Wotan, with Rose Bampton, Blanche Thebom, Kerstin Thorborg, Alexander Kipnis and Emanuel List filling other leading roles.

Rodzinski Birthday

(Continued from page 3)

ment from Concerto for Brass Instruments and "Largo: Three Movements for Strings and Percussion", by Louis Gosensway; "The Bright Land", for strings, by Harold Triggs; and "Ballad for Orchestra", by Ernest Gold. Ignace Strassfogel conducted all the works except those of Mr. Gosensway and Mr. Gold which were conducted by the composers.

The Philharmonic Women's Club invited all the members of the Philharmonic-Symphony, as well as members of the Board of Directors to the

birthday party which, with the surprising aid of Mrs. Rodzinski, took place at the Rodzinski home in the East Eighties, and proved a real surprise to the conductor.

Three cakes were displayed on the table, one for the Musical Director of the Philharmonic himself, the second for Rudolph Heinz, second violinist of the orchestra, whose birthday is also on Jan. 2, and the third for Mordecai Dayan, another member of the second violin section, who had just been married.

The orchestra turned chorus in singing songs written for the occasion.

Symphony Returns To Indianapolis

Musicians Hailed in Hometown After Successful Tour

INDIANAPOLIS.—The "S.R.O." sign greeted the Indianapolis Symphony on its return from a two-week tour in the East, during which it made its New York debut at Carnegie Hall.

Local concert-goers were elated that the orchestra and its conductor, Fabien Sevitzky, were so enthusiastically received in other cities, and were especially pleased with the many favorable comments of the New York concert.

The tour consisted of engagements at Lima, O.; Jamestown, Corning and Syracuse, N. Y.; Springfield, Mass.; Hanover and Keene, N. H.; New Bedford, Mass.; New York City; Cumberland, Md.; Steubenville and Springfield, O.

The orchestra's first concert after its return was highlighted by the brilliant artistry of Jascha Heifetz, who was soloist in the Tchaikovsky Concerto for Violin. The orchestra, in which there are many newcomers this year, played with precision of veterans. Its esprit de corps had been given a big lift by the success of the tour.

Another soloist this season was Claudio Arrau, the South American pianist, who won acclaim in Beethoven's "Emperor" Concerto. John Amans, the orchestra's first flutist, was soloist at another of the subscription concerts, beautifully playing the Telemann Suite. Oscar Levant, the popular pianist, had a capacity audience at his all-Gershwin program with the orchestra at Cadle Tabernacle, in the series of popular concerts.

One of this city's highly regarded artists, Bomar Cramer, the pianist, gave a recital at English's Theater under the auspices of the Indianapolis Piano Teachers' Association. Mr. Cramer, playing his first recital in several years, featured a number of Chopin numbers and selections from Rachmaninoff, Scriabine, Ravel, Stravinsky, Godowsky and Balakireff. The piano teachers and their students—as well as the casual listeners—heard exemplary playing.

The Athanaeum's concert hall was filled to overflowing when the Indianapolis Maennerchor, under the direction of Clarence Elbert, opened its season with Conrad Thibault as soloist. War or no war, the Maennerchor's singing is excellent and up to its usual high standard.

Other early-season entertainment has been the Martens Concert presentation of the Ballet Theater, presenting the traditional "Swan Lake" and light-hearted "Tally-Ho" and "Fancy Free", the latter two being especially enjoyable.

The New Opera Company presented Franz Lehar's "The Merry Widow", with Jan Kiepura and Wilma Spence in a series of four performances at the Murat Theater.

ROGER BUDROW

Community Concerts Holds Annual Conference



Officials of Columbia Concerts and Community Concerts, Community Organization Directors, Artists and Guests at a Party During the Annual Community Conference, in the Home of Sascha Gorodnitzki After His Carnegie Hall Recital

THE frontier of American concert activity will shortly be pushed to Alaska by the organization of non-profit membership concert associations there by Community Concert Service, a division of Columbia Concerts, announced Ward French, president of Community Concerts and vice-president of Columbia Concerts at the closing session of the 15th annual organization conference.

The decision to organize concert associations in Alaska was reached after careful consideration of hundreds of requests from the major cities of the territory for leading singers and instrumentalists. "This is an opportunity," Mr. French commented, "for Community Concert Service to enrich the cultural life of a region which is expected to achieve great growth in wealth and population in the post-war period." He pointed out that the establishment of associations in Alaska might point the way to the eventual exchange of artists with the northern regions of the Orient.

He explained to the district organizers, who met daily for nearly three weeks, that the establishment of concert series in Alaska is part of a general plan for the expansion of opportunities for artists under American management "to create a full year's working program for singers and instrumentalists." He emphasized that bringing concerts to thousands of people who have not now the opportunity to hear "live music" was a particular advantage to rising young American artists.

Mr. French also described the increased organizing activity in the Province of Quebec and the Maritime Provinces, hitherto the northernmost area of the organization's operations. Six towns in the northern part of Quebec have been hearing concerts by leading artists since 1938, while cities of the Maritime Provinces have recently observed the 10th anniversary of their Community Concert Associations.

It was also announced at the final session that Arthur Wisner, Western manager, and Robert Ferguson, Eastern manager, had both been designated vice-presidents of Community. Each will continue in his previous post, but will assume increased administrative responsibilities. Mr. Wisner has been a member of the staff of Community Concerts since December, 1930, and Mr. Ferguson joined the organization in September, 1929.

In Alaska, Canada and elsewhere,

Community Concert Service will follow the pattern of organization which now operates in more than 350 American and Canadian cities, where non-profit-making concert associations present major American and European artists to audiences totalling more than 500,000. Since the inception of the organization in 1927, Mr. French said, it was estimated that approximately 500 artists had been presented in more than 20,000 concerts to an audience of approximately 5,000,000 people. This constituted a 40 per cent increase in artists' engagements over the 17-year period.

Latin-American Plans

He also revealed that as part of Columbia Concerts' program for the creation of new markets for American singers and instrumentalists in Latin-America, Community Concert Service has already undertaken to train representatives from several Latin-American countries in the operational methods of the service. This work is being carried forward in collaboration with Andre Mertens, director of the South American and Mexican Division of the corporation, who made a survey tour of several Latin-American countries last Summer to determine the best means of facilitating an exchange of artists between North and South America. Beginning May 1, concerts will be given in Latin-American countries on a modification of the Community plan, Mr. French said, and will be presented under the auspices of the local managers who are now being trained in the United States in American concert management methods by Columbia Concerts.

Two of the Latin-American representatives, Mme. Ninon de Brower, of the Dominican Republic, founder and president of the Circulo de Bellas Artes, leading musical organization of her country; and Rosita Arguello, representative of the government of El Salvador, attended all sessions of the conference.

In his closing remarks, Mr. French paid tribute to the associated managers of Columbia Concerts "whose support of the Community Concert Plan", he said, "had been unflagging since 1927 when the organization was founded". He pointed out that the managers had underwritten the original plan to organize associations throughout the nation and had continued to invest funds in developing

the service even in the face of the depression.

"They did this," French observed, "because they recognized the need for creating new markets for their artists. We of Community Concerts are proud," he said, "that we have justified the faith which the executives of Columbia Concerts long ago displayed in the American public's inexhaustible demand for great music by great artists".

Twenty business sessions of the Conference were held at the Lotos Club, devoted to a complete review of the past year's work and discussion of new ideas and methods for improving every phase of service to the 350 local Community associations. Major topics were booking problems, audience reactions to various types of concerts and programs; the improvement of stage arrangements in concert halls or high schools, where the majority of Community concerts are presented; new attractions for the 1945-46 season, and problems of war-time travel.

During the conference the organization directors were entertained by the executives of Columbia Concerts and many Columbia Concerts artists including Lt. Jorge Bolet, Nadine Conner, Donald Dame, Sascha Gorodnitzki, Alexander Kipnis, Erica Morini and James Melton. Three Metropolitan Opera performances and two programs by the New York Philharmonic-Symphony were also included in the schedule.

Naumburg Auditions Are Announced

Preliminary Hearings Scheduled for March—Requirements Listed

The Walter W. Naumburg Musical Foundation will launch its twenty-first annual series of auditions for pianists, violinists, cellists, and singers who are ready for professional careers, but who have not had a New York recital reviewed by critics in March. Any candidate under the age of 10, having had a New York recital, even though press notices were received, will not be excluded. Those artists who reveal outstanding talent will be awarded New York debut recitals during the season 1945-46.

Candidates must not be under 16 or over 30 years of age, but application may be filled if birthday does not precede Feb. 28, 1915. They must be recommended in writing by a teach-

er, music school or musician of acknowledged standing. The preliminary auditions will be conducted during March 1945. The final auditions will take place April 2 and 3.

Pianists should include at least one prelude and fugue from the "Well-Tempered Clavier" of Bach, and one composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style. Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th St., New York 19, N. Y. All applications must be filed not later than Feb. 28.

Baltimore Hears "Sinfonia Biblica"

First Out-of-State Tour To Begin on Feb. 11—Mischakoff Soloist

BALTIMORE—The Baltimore Symphony, under its able conductor, Reginald Stewart, has given convincing proof of its status as one of the major orchestras of this country. With its recent programs Mr. Stewart has shown the local public that the orchestra is a sensitive means of introducing new symphonic works of interest as examples of current idiomatic style. The programs of Dec. 10 and 13 offered Nicholas Nabokoff's "Sinfonia Biblica". This score is complex and ponderous, and the careful preparation given to its presentation was laudable. Mischa Mischakoff as soloist Dec. 13 gave a refined interpretation to the Tchaikovsky Concerto, to which the orchestra supplied a sympathetic background. The other items of the programs were played with verve. The general precision of the orchestra, its tonal qualities, and its vitality as regard mood and style are indeed distinguished.

C. C. Cappel announces that the Symphony will make its first out-of-State tour beginning Feb. 11. Dates include appearances at Annapolis; Washington, D. C., with Jascha Heifetz, soloist; Danville, Va.; University of Georgia, Athens, Ga.; Augusta, Ga.; Winthrop College, Rock Hill, S. C.; Newport News, Va.

Mr. Stewart still prefaces the programs of the Symphony with the setting of the National Anthem which is based on the patriotic song as originally published and sold at Carr's Music Store in Baltimore in 1814. This version has been orchestrated by Nicholas Nabokoff (recently appointed to the Peabody Conservatory faculty). Its deviations from the now accepted and standard version of the anthem, its tonal introduction and its final fanfare, though of archaic interest, seem puzzling to the audience which joining in the singing of the familiar tune finds rhythmic and melodic differentiations distracting. However, the composer doubtless uses this version merely as a gesture to the original source of the text and its adopted music.

FRANZ BORNSCHNEIN

Albany Symphony Gives Concert

ALBANY.—The Albany Symphony, of which Rudolph Thomas is the conductor, gave a concert recently in the auditorium of Philip Livingston Junior High School. Ray Lev was soloist in Beethoven's C minor Piano Concerto. The rest of the program consisted of Bizet's "Patrie" Overture, Corelli's "Christmas" Concerto Grosso, Paul Creston's Partita for strings, solo flute and violin, and Ravel's Bolero.

Philadelphians Give Russian Program

Ormandy Conducts Third Symphony by Tchaikovsky at Concerts

PHILADELPHIA.—The "novelty" on a Russian program presented by the Philadelphia Orchestra on Dec. 15 and 16 was Tchaikovsky's Third Symphony, sometimes referred to as the "Polish" because of the polonaise in the finale. Listed for the first time in the orchestra's 45 years, the work had a cordial reception. However, there seems little likelihood of its finding a place with the popular fourth, fifth and sixth symphonies. More to the public's taste were Rimsky-Korsakoff's "Scheherazade" and the Prelude to Mussorgsky's "Khorvanchina".

Orchestra Goes "GI"

Two U. S. Army men took a prominent part at the orchestra's concerts on Dec. 22 and 23, when Warrant Officer Thor Johnson appeared as guest-conductor and Staff Sergeant Eugene List displayed his pianistic skill as soloist. The visiting leader demonstrated excellent capacities in Sibelius's Symphony, No. 5, and C. P. Bach's D major Concerto, in Maximilian Steinberg's transcription. Effective also was "Tribute to Fighting Men", a setting of well-known service songs of the Army, Navy and Marines, by U. S. Army Sergeant Russell S. Howland. Sergeant List was heard in Tchaikovsky's B-flat minor Concerto. Prolonged applause greeted his accomplishments.

The orchestra, under Mr. Ormandy's guidance, also gave two concerts for the benefit of the Philadelphia Orchestra Pension Foundation. On Dec. 16 it inaugurated a series of children's concerts. Mervin Berger, 11-year-old pianist, showed talent in Beethoven's Second Concerto. Another highlight was the a cappella singing of a boy's ensemble from Saint Peter's Choir School under the able direction of Harold W. Gilbert. Mary Van Doren served as commentator.

The other Pension Foundation concert had Yehudi Menuhin as soloist in Brahms's Violin Concerto, on Dec. 22. He was acclaimed by a large audience. Also heard were the Overture and Venusberg music from "Tannhäuser" and the Prelude and "Love-Death" from "Tristan and Isolde".

WILLIAM E. SMITH

Quaker City Hears Two Opera Companies

PHILADELPHIA.—Two Verdi operas attracted capacity audiences at the Academy of Music. For the third offering in its Philadelphia series the Metropolitan Opera presented "La Traviata" on Dec. 19. Pietro Cimara conducted. Bidu Sayao's Violetta had its customary appeal. James Melton was an effective Alfredo and Leonard Warren sang with artistry as Germont père. Other roles engaged Thelma Votipka, Mona Paulce, Mack Harrell, Alessio de Paolis, George Cehanovsky and Louis D'Angelo.

"Rigoletto" was staged by the Philadelphia LaScala Opera on Dec. 14 under Giuseppe Bamboschek's leadership. Robert Weede provided a forceful characterization in the name part and Hilde Reggiani and Bruno Landi as Gilda and the Duke had notable success. Nino Ruisi and Lillian Marchetti as Sparafucile and Maddalena proved useful members of an excellent cast and other assignments fell to Paul Dennis, Beatrice Altieri, Mildred Ippolito, Joseph Ross, Francesco Curci, Wilfrid Engleman, Joan Craig and Walter Hayes.

W. E. S.



Preparing for an All-Army Concert by the Philadelphia Orchestra Are Seen (Left) Warrant Officer Thor Johnson, Who Conducted, and Staff Sergeant Eugene List, Who Was Piano Soloist

Philadelphia Enjoys Brahms Cycle

Hebrew Dances, Don Cossacks, Lawrence, Eisenberg and Kreisler Heard

PHILADELPHIA.—The second concert in a Brahms cycle, sponsored by the Philadelphia Musical Academy in celebration of its 75th anniversary, attracted an appreciative audience on Dec. 13 at the Ethical Society Auditorium. The program listed the Trio in C, op. 87; the Sonata in G, op. 78, for Violin and Piano, and the Quartet in C minor, op. 60, for Piano and Strings. Joseph Schwarz, pianist; Jani Szanto, violinist; Erwin Groer, violist, and Maurice Eisenberg, cellist, again certified their fine individual and collective abilities as the performing artists.

On the same date the Philadelphia Art Alliance at the Plays and Players auditorium presented Naomi Aleh Leaf, Palestinian artist, in an unusually interesting set of "Dances of the Bible and the Near East." Bertha Melnik served at the piano. Much of the music was drawn from folk songs of Palestine and Arabia.

The Original Don Cossack Chorus held the stage at the Academy of Music on Dec. 18. A large audience evidenced great relish of the ensemble's virtuosity and variety of their tonal effects. Serge Prossorowsky conducted in place of the regular leader, Serge Jaroff, indisposed by illness.

Presented by the Philadelphia Forum, Marjorie Lawrence experienced a hearty welcome from a crowded Academy of Music on Dec. 20. The soprano's flair for dramatic singing found appropriate outlets in the Recitative and Aria of Nitocris from Handel's "Belshazzar" and the Immolation Scene from Wagner's "Götterdämmerung." Among other numbers were Lieder by Schubert. Gordon Manley supplied the accompaniments and several solo pieces. The evening also brought a lecture-recital by Maurice Eisenberg, cellist, at the Franklin Institute. Music from Bach's suites for cello alone made up the program.

With the auditorium packed and 400 persons on the stage, Fritz Kreisler played at the Academy of Music on Dec. 21. The veteran violinist was loudly hailed and responded with interpretations that attested to enduring powers as a penetrative artist and musician. Assisted by his associate of many years, Carl Lamson, at the piano, he gave masterful service to Beethoven's "Kreutzer" Sonata, Mozart's Concerto in G., No. 3, Schubert's Ronda Brilliant and shorter works.

W. E. S.

Boston Symphony Plays In Chicago

Orchestra Returns After Five Year Absence — Koussevitzky Lauded

CHICAGO.—The Boston Symphony under Serge Koussevitzky, absent from Chicago for five years, returned to give two concerts, one in Orchestra Hall on Dec. 8, and the second on Dec. 10, in the Civic Opera House.

For his Orchestra Hall concert Mr. Koussevitzky offered Beethoven's "Eroica" and Shostakovich's Fifth Symphony. The "Eroica" was superb and evoked tremendous enthusiasm at its finish and Mr. Koussevitzky was recalled numerous times. The Shostakovich Symphony was a brilliant exposition of orchestral playing.

The Sunday afternoon program included Tchaikovsky's Fifth Symphony, Berlioz's "Carnaval Romain" Overture, Debussy's "Afternoon of a Faun" and Ravel's "Daphnis and Chloe" Suite. It was memorable playing and the audience displayed boundless enthusiasm.

C. Q.

Chicago Hears Composers' Concert

New Prokofiev Sonata Has First Local Performance—Milstein and Templeton Appear

CHICAGO.—The second Composers Concert sponsored by the music department of the University of Chicago, given in Mandel Hall on Dec. 13, was devoted to the music of Prokofiev, Schönberg and Stravinsky. The program included the first Chicago performance of Prokofiev's new Sonata in D for Violin and Piano, played by Joseph Szigeti and Harry Kaufman. The pair also played Stravinsky's Duo Concertante. The Pro Arte String Quartet performed Schönberg's Third Quartet and Prokofiev's Quartet, Op. 50. Members of the Pro Arte Quartet were Rudolph Kolisch, Germain Prevost, Albert Rahler and Ernst Friedlander.

Nathan Milstein gave a recital in the Civic Opera House on the afternoon of Dec. 17. His playing had added warmth and color with all his former dazzling technique and flexibility. Valentin Pavlovsky, his accompanist, was of inestimable assistance in matching mood and pace to Mr. Milstein's playing.

Alec Templeton, pianist, gave a recital in Orchestra Hall on Dec. 29. Regular concert numbers comprised

the first half of his program, dispatched with characteristic ease, but it was the second half of his concert devoted to his own compositions and improvisations that proved most enjoyable to the audience.

Four winners of the scholarship awards by the Chicago Artists Association were presented in recital in Kimball Hall on Dec. 5. Jean Nichols, soprano; Franklin A. Burke, dramatic reader; Richard Feinberg, pianist, and Fred Hoepfner, cellist, were the chosen four out of 80 contestants.

CHARLES QUINT

Woman's Symphony Gives Final Concert

Paulist Choristers Give War Bond Concert—"Hänsel und Gretel" Given

CHICAGO.—The third and final concert of the Woman's Symphony, Jerzy Bojanowski, conductor, was given in Orchestra Hall on Dec. 11. Vera Gillette and Vincent Micari, pianists, as soloists. Works by two Chicago composers were on the program. John Alden Carpenter's "Dance Suite", and Inez Riddle McDonald's "Romance" and "Cancion". Mrs. Carpenter's Suite was provocative in rhythm and the orchestra played it well. The McDonald numbers were amiable, but not too important musically. The Schumann Symphony No. 4 and the Overture to "Halka" by Moniuszko were played with understanding and good tonal balance.

Gillette and Micari played the Mozart Concerto in E Flat without sufficient sparkle to give it distinction. They were much better in the works without orchestral accompaniment, Milhaud's "Scaramouche" Suite and the Coronation Scene from Mussorgsky's "Boris Godunoff."

The Paulist Choristers, Father Eugene O'Malley, conductor, gave a war-bond concert in Orchestra Hall on Dec. 18, raising \$4,057,500. It was a splendid concert of Christmas carols and music suitable for the holiday season. Soloists on the program included Stefan Kozakevich, Robert Lis, Chris Tompulis and Maximilian Schmelzer.

Helen Howe, director of music of the Chicago Board of Education, sponsored two performances of Humperdinck's opera "Hänsel and Gretel", at the Civic Opera House Dec. 24 and 25. Edwin McArthur was the conductor. The role of Hänsel was sung by Maria Matyas and Gretel by Eunice Steen Lamont. Dorothee

(Continued on page 13)

MOTHER AND DAUGHTER SING TOGETHER IN OPERA

Appearing Together at the Chicago Civic Opera in "Hänsel and Gretel" were Inge Manski, the Dew Fairy, (Left) Her Mother, Dorothee Manski, Formerly of the Metropolitan, Who Sang the Witch (Right). Mme. Manski is Now Teaching at Indiana University. Edwin McArthur (Center) Conducted



Mitropoulos Leads In Boston

Works New to Boston Are Introduced — War Bond Concert Given

BOSTON.—Boston Symphony patrons have given a warm welcome to Dimitri Mitropoulos this past fortnight, during which period Serge Koussevitzky has been absent on a mid-season holiday.

Critics and public alike acclaimed Mr. Mitropoulos. His approach to the older classics is that of an adventurer in music, and his grasp of the intentions of contemporary composers is a demonstration of his adaptability. The orchestra has been working hard these past two weeks, but it apparently has found its tasks, and the taskmaster agreeable.

For his opening pair of programs, Mr. Mitropoulos offered the Mendelssohn's "Scotch" Symphony, the Gould "Spirituals" for String Choir and Orchestra (first performance in Boston) and the Rachmaninoff Symphony in E minor.

The Gould item is written in the composer's recognized idiom. It is undeniably arresting but just how enduring it will be cannot be said at present. The composer was present and took several bows.

For his second pair of concerts, Mr. Mitropoulos offered two works new to Boston. One by Schubert, the other from the pen of Ernst Krenek.

The program included Mozart's Overture to "The Magic Flute"; Krenek's Variations on a North Carolina Folk Song, "I Wonder as I Wander"; Schubert's Symphony No. 2, and Vaughan Williams's "London" Symphony.

The harmonic structure of the Krenek item was interesting although at times the tune was scarcely recognizable. Mr. Mitropoulos placed us in his debt, however, by offering us an opportunity to savor the work, and his presentation of it was a magnificent achievement. So also, was his presentation of the Schubert Symphony, a thoroughly charming opus in which the listener might discover a glance now and then toward other Schubert melodies, yet distinctive in its own right and well worth more than this one hearing.

The Mozart Overture was given a lively and well thought out performance and the "London" Symphony by Williams was a masterly presentation of a composition which requires an adept touch to bring forward and emphasize its best points.

Prior to his departure on his holiday, Mr. Koussevitzky had conducted the Boston Symphony in what has been described as a "\$10,000,000 concert", the occasion being a War Bond Buying project, which brought out an audience of 13,500 to Boston Garden on the evening of Dec. 14, and actually netted the sum of \$9,959,122.

GRACE MAY STUTSMAN

Boston Hears Brilliant "Messiah"

BOSTON.—The Handel and Haydn Society gave its annual performance of "Messiah" in Symphony Hall, under the baton of Thompson Stone. In order to accommodate the numbers of people who wanted to hear this work, it was necessary to offer two performances, on Dec. 17-18. The soloists were Ruth Diehl, soprano; Mabel Pearson, contralto; Wesley Coplestone, tenor, and Edwin Steffe, bass. The instrumental accompaniment was furnished by 55 players from the Boston Symphony. Julius Theodorowicz acted as concertmaster. Earl Weidner was the organist.

The entire performance was one

to which the society may in the future point with pride. The soloists this season were sympathetic to their assigned parts and gave good account of themselves. Mr. Stone secured firm intonation from his chorus in addition to clearly defined phrasing and the customary clean attacks and releases. In all, the performance was an unusually fine achievement. G. M. S.

Boston Opera Lists Ten Performances

BOSTON.—The Boston Grand Opera will present its second season at the Boston Opera House from Jan. 27 to Feb. 4. The operas to be given are "Carmen", Jan. 27; "Traviata", Jan. 28; "La Bohème", Jan. 29; "Tosca",

Stanford Erwin, General Manager, Boston Grand Opera Company



Jan. 30; "Cavalleria" and "Pagliacci", Jan. 31; "Faust", Feb. 1; "Tannhäuser", Feb. 2; "Traviata", Feb. 3, matinee; "Carmen", Feb. 3, evening; and "Aida", Feb. 4.

"Tannhäuser", under the baton of Ernst Knoch, presented for the first time in Boston in many years, is being looked forward to by the public with great interest. Some of the artists already engaged come from leading opera houses of the world. They include Alexander Sved, Jennie Tourel, Leonora Corona, Armand Tokatyan, Michael Bartlett, Dorothy Kirsten, John Dudley, Virginia Pemberton, Angelo Pilotto, Eric Bowton, Robert Shilton, Elsa Zebranska, Miriam Stockton, Ivan Petroff, Elva Rita, Mario Cozzi, Francesco Perulli, Pasquale Ferrara, Henry Cordy, Eduardo Rael, Carlos Alexander, Michael Kazaras and Ralph Telesko. The conductors will be William Spada, Thomas Philipp Martin and Mr. Knoch.

The repertoire of the company will increase with each series and it is planned to extend the following series to three or possibly four weeks.

Worcester "Messiah" Breaks Records

WORCESTER.—All attendance records were broken when "Messiah" was sung on Dec. 10 by the Worcester Oratorio Society. The Auditorium's 3450 seats were sold out, all permissible standing room sold, and several hundred were turned away. The chorus also assumed unusual size, 490 singers being heard. Walter Howe's direction was outstanding. The highly satisfactory quartet included Marjorie Phelps, Mary Van Kirk, Earl Palmer, and Frederic Baer. James A. Gow was the organist; Charles Richardson, trumpeter; and Parouhi Adamian, pianist. The orchestra of 65 was drawn from the Worcester Philharmonic and Worcester Musicians' Union, with Maurice Diamond as concertmaster. J. F. K.

A Correction

In the November 10, 1944 issue of MUSICAL AMERICA it was wrongly stated that the Apollo Boys Choir was from Birmingham, Ala. Headquarters were changed by the director, Coleman Cooper, to Dallas, Tex., several years ago.

Boston Enjoys Special Events

Victory Concert Series Continued — Duncanson and Traubel Heard

BOSTON.—A Victory concert in the Tapestry Room of the Boston Museum was given recently for Service Men and Women by Robert Hall Collins, baritone, and Lucille Monaghan, pianist. Herbert J. Sisson was Mr. Collins's accompanist. In Jordan Hall, an interesting program was given by Evelyn Duncanson, soprano, with excellent accompaniments by Helen Zoe Duncan. Miss Duncanson is to be thanked for singing seldom heard works by Richard Trunk, Philip Fox, and, to go further back, Mussorgsky and Liszt.

Helen Traubel offered a miscellaneous program in the Hotel Statler, with accompaniments by Conrad V. Bos, at one of the Boston Morning Musicals. Mme. Traubel was warmly applauded. In the Gardner Museum young Leon Fleisher interested a large audience in a recital devoted to works by Bach, Chopin and Liszt.

The Stradivarius String Quartet continued its Mozart Cycle, offering the Quintet in C minor (K. 406) with A. Sprague Coolidge supplying the second viola; the Quartet in D for flute and strings (K. 285) and the Quartet in D (K. 499). A very large audience applauded enthusiastically, especially when Mrs. Frances Snow Drinker joined the group as flutist. Jan Smeterlin, pianist, was applauded in a recital at Jordan Hall on Dec. 17. The artist offered some magnificent playing. His program included works by Schumann, Chopin and Brahms.

Beckett Conducts Christmas Program

French Liberation Concert Given by Members of the Boston Symphony

BOSTON.—In Symphony Hall, Wheeler Beckett continued his series of Youth Concerts by offering a program composed of the Overture to "Hansel and Gretel" by Humperdinck, Dukas's "The Apprentice Sorcerer," the Shepherd's Music from the Christmas Oratorio by Bach, the Tchaikovsky "Nutcracker Suite" and Mr. Beckett's own arrangement of "Silent Night." The young people who almost filled the hall were given an opportunity to participate in the program through singing a Bach Chorale and "Silent Night."

Because of the fact that many of the High Schools which formerly sent large groups to these concerts are now unable to do so, owing to transportation difficulties, Mr. Beckett is this season admitting groups of younger boys and girls to these concerts. This necessitates some slight adaptation of the programs which is, in the main, all to the good. There can be no doubt, however, of the value of these programs, which are given with the cooperation of members of the Boston Symphony Orchestra.

In Jordan Hall, a group from the Boston Symphony appeared in a "French Liberation Concert" under the auspices of France Forever, on Dec. 19. The program was organized by Louis Speyer, oboist of the orchestra and comprised the Petite Symphony by Gounod; Walter Piston's Suite for Oboe and Piano, with the composer at the piano and Mr. Speyer supplying the oboe part; the Mozart Concertante Quartet, and two groups of piano solos by Emile Baume, which included three Chopin items and a miscellaneous group by Debussy, Faure, Ravel and Prokofieff. The program was well played, and Mr. Baume was cordially received. G. M. S.

Wagnerian Collection Presented to Curtis

PHILADELPHIA

THE Curtis Institute of Music was recently presented by Mary Curtis Zimbalist, with the famous Burrell Collection of Wagnerian documents, letters and other materials, purchased and brought to this country in 1930. Much of the matter contained in the collection is still unpublished and all of it forms part of the basis of modern Wagnerian research. Since Mrs. Zimbalist bought it for the sum of \$250,000 she has been steadily adding to its contents.

Two "Messiah's" Sung in Chicago

Swedish Choral Club Under Carlson and Apollo Club Under Nelson Give Oratorio

CHICAGO.—The Swedish Choral Club, Harry T. Carlson, director, gave two performances of Handel's "Messiah", one on the afternoon of Dec. 17, the other, on the evening of Dec. 19. The Apollo Musical Club, Edgar Nelson, director, gave its annual "Messiah" on Dec. 26, in Orchestra Hall.

On Dec. 17, the soloists with the Swedish Club were Agatha Lewis, Charles Sears, Eileen Law and Wellington Ezekiel. Joseph Laderoute sang in place of Mr. Sears on Dec. 19.

Mr. Carlson's directing had resilience and understanding to bring out the full resources of his chorus.

The voices had a fresh sparkling quality and an unerring response to his directing. The soloists were well chosen and added to the fine work of the chorus through their fine musicianship and the sincerity of their interpretations.

The Apollo Club's presentation was in the same splendid spirit which always characterizes its work. Mr. Nelson conducted with the fluent ease which brought out the best the chorus had to offer. The tone was clear and the massed chorus effects well sustained and dramatically effective. Soloists were Maud Nosler, Hardesty Johnson, Margery Mayer, and Reinhold Schmidt. C. Q.

Ballet Theatre Ends Chicago Run

CHICAGO.—Ballet Theatre ended a prosperous engagement of 14 performances in the Civic Opera House on Dec. 3. During this time, Massine's new ballet, "Moonlight Sonata", received its premiere performance with Leonide Massine, Tamara Tumanova, Richard Reed and Alvia Kavan taking part. An interpretation of the mood of Beethoven's composition, the ballet did not register as one of the memorable choreographic works by Massine. A tenuous thread of a story, stilted in mood, somewhat hampered the music's interpretation.

Repeat performances of the various ballets for which this company has become known, together with Jerome Robbins's "Fancy Free", David Lichine's "Graduation Ball", George Balanchine's "Waltz Academy", enlivened the engagement. C. Q.

Chicago Hears "Hansel"

(Continued from page 12)

Manski was the Witch and her daughter, Inge Manski, the Dew Fairy. Algerd Brazis was the father and Ilma Bayle, the mother and Mary Kamp the Sandman. The ballet of the angels was directed by Carla Bradley and the chorus of gingerbread children was trained by Zerline Muhlmann Metzger. C. Q.

RECITALS

(Continued from page 8)

Miss Bergen seemed to be somewhat hampered by nervousness and her performances lacked the freedom and color which she brought to the music of the second half. Nonetheless she played the mighty Brahms sonata with admirable breadth and control. The Saint-Saëns concerto and the Fauré, Ravel and Cassado pieces found her fully at ease. She played the "Ex-Stuart" Stradivarius cello, a superb instrument from which she produced a rich, vital tone. Arpad Sandor was an expert collaborator at the piano. S.

Aubrey Pankey, Baritone

Aubrey Pankey, baritone, opened the series of recitals in the auditorium of Hunter College on the evening of Dec. 9, with Otto Herz at the piano. Mr. Pankey began with a group of classical works, all in Italian except "Love in Thy Youth" by Howard. The best sung of the group was Caccini's "Amarilli, mia Bella." Of the second group, Schubert's "Wohin" was excellent, and the Strauss "Ständchen," was a really fine piece of singing in every respect. Songs by Chausson and Duparc were well received and Debussy's "Noël des Enfants qui n'ont plus de Maisons," which Mr. Pankey read out in English, was appropriate and was well sung. For an aria, Mr. Pankey offered the over-familiar "Vision Fugitive" from "Hérodiade" and the list ended with the customary Spirituals, one of which, "Wade in de Water" was arranged by the singer. It was an evening of sensitive and musicianly singing, throughout. D.

Sascha Gorodnitzki, Pianist

Sascha Gorodnitzki, New York pianist, placed Liszt's "Consolation" in D flat in the final group of the program of his Carnegie Hall recital on the evening of Dec. 15 as a little "In Memoriam" of Josef Lhevinne, who had been his teacher. He opened the program with the Bach Partita in B flat and followed this with Beethoven's "Appassionata" Sonata, a Chopin group and pieces by Rachmaninoff, Schumann-Tausig and Debussy.

Throughout this list Mr. Gorodnitzki again displayed the facile finger technique that has always been one of his outstanding assets, and on this occasion he avoided indulging in the excessive speed that has marred some of his performances in times past. His playing of the "Appassionata," as of the Bach Suite, was well proportioned



Sascha Gorodnitzki



Dalies Frantz



Aubrey Pankey



Marcel Hubert

but a certain detachment prevented it from being very communicative. He found freer scope for personal expression in Chopin's Nocturne in B flat minor, played with sensitiveness of musical feeling and noteworthy tonal charm. The Chopin Etudes in G sharp minor (double thirds) and D flat, from Opus 25, were both dispatched with an impressively fluent dexterity, while the A flat Polonaise lacked something of its inherent imposing majesty. That the recitalist was apparently not in the mood to play with his customary brilliancy when occasion offered might plausibly be explained by the loss only a few days before of the teacher who had been a close friend from the beginning of his career. C.

Dalies Frantz, Pianist

Dalies Frantz received a hearty welcome when he gave a piano recital in Town Hall on the evening of Dec. 29 after serving for two years as a first lieutenant in the intelligence service of the United States Army Air Forces. When he left, Mr. Frantz had already established a place for himself as one of the most musically intelligent and technically best equipped young American pianists of the day, and this recital showed that he has lost little or nothing of his proficiency during his absence. His program was made up of a Haydn Sonata in E flat; Beethoven's Sonata in A flat, Op. 110; the Gigue from Bach's Fifth "French" Suite; "Sheep May Safely Graze," arranged by Mr. Frantz for piano solo; Bach's Organ Prelude and Fugue in D, arranged by D'Albert; Chopin's Ballade in A flat; Shostakovich's Prelude in E flat minor; Rachmaninoff's "Humoresque"; and Liszt's "Sonetto del Petrarca" No. 104 and Polonaise in E.

Mr. Frantz played the vigorous and imaginative Haydn sonata with perfect clarity. His touch was light and crisp, and his rhythm incisive. Nonetheless, he did not seem to grasp the music in its full stature. The chromatic runs in the adagio, for instance, which are

poignantly expressive, were treated as mere rococo ornaments. Again in the Beethoven, his interpretation lacked force, but it revealed a careful study of the musical content. Seldom does one hear the intricate fugue performed so articulately and with such ease. Mr. Frantz has always played the Bach-D'Albert prelude and fugue splendidly, and he made it more than a stunt on this occasion. The sombre colorings of the Shostakovich prelude and the virtuosic bite of the Rachmaninoff piece were flawlessly rendered and the Liszt Polonaise had delightful bravura. S.

Marcel Hubert, Cellist

Opportunities to hear the César Franck Violin Sonata in the transcription for cello made by Jules Delsart are still sufficiently rare to give special interest to recitals at which it is played, especially when the performances are as excellent as that offered by Marcel Hubert in Town Hall on the evening of Dec. 22. The sonata sounds perfectly natural in the cello version, and what it loses in brilliance, in certain passages, it gains in force and tonal richness, in others. Considering the comparatively limited scope of the cello repertoire, recitalists might well perform the work oftener on the cello and let the violinists give it a holiday for a few seasons. Mr. Hubert played it eloquently.

The concert opened with a Suite by Francoeur, but it was in the Franck that Mr. Hubert was in best form. Beethoven's Sonata in G minor also had a vital performance. The program included shorter works by Bach, Ravel and Davidoff. Hendrik Endt was somewhat insecure in the Franck sonata, in which there were discrepancies of accent and tempo, but in the Beethoven music the coordination between piano and cello improved noticeably. The audience was cordial. S.

New Friends Continue Series of Mozart Works

A superb performance of Mozart's String Quintet in C (K.515) by the Budapest Quartet with the assistance of Milton Katims, viola, was the climax of the New Friends of Music concert in Town Hall on the afternoon of Dec. 17. It was preceded by the charming Divertimento No. 2 in B flat for two clarinets and bassoon (K.229 Anhang) performed by Ralph MacLean and Jules Serpentine, clarinets, and Louis Del Negro, bassoon; and the Divertimento for string trio in E flat (K.563) played by Josef Roismann, Boris Kroyt and Mischa Schneider, of the Budapest quartet.

The Quintet is one of Mozart's richest works, a gorgeous contrapuntal fabric woven with miraculous ease. It was a joy to hear it played so sensitively. Every instrument melted flawlessly into the ensemble, yet each spoke with individual eloquence and beauty of sound. Messrs. MacLean, Serpentine and Del Negro also delighted the audience with a lively performance of the perky little divertimento for winds. S.

Louise Meiszner, Pianist (Début)

Agile fingers and a considerable measure of élan were outstanding

features of the playing of Louise Meiszner, young American pianist, at her first appearance in recital at Town Hall on the evening of Dec. 18. She produced fluent and zestful performances of the Bach Partita in C minor and Beethoven's "Waldstein" Sonata, which were not marked, however, by a deeply comprehending response to the spirit of the music or keen awareness of matters of style. Her approach was much better adapted to such compositions as Debussy's "Feux d'artifice," the Griffes Scherzo and Dohnanyi's Rhapsody in C, all played with effective brilliance and dash. Her hardness of tone in fortes is a matter that requires corrective attention at this stage. The program further included the Liszt-Siloti "Bénédiction de Dieu dans la solitude," Debussy's "Reflets dans l'eau" and a Chopin group embracing the Ballade in G minor, a waltz and a nocturne. C.

John Harms Chorus

The John Harms Chorus, conducted by Mr. Harms, gave a concert in Town Hall on the evening of Dec. 17. Soloists were Margaret Harshaw, con-

(Continued on page 22)

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ORCHESTRAS

(Continued from page 8)

chosen with no bias as to color or sex, and they have rehearsed together long and devotedly. One could spot several older players in key positions, but this is not to be wondered at—the wonder is that the group plays so well.

This competence—only occasionally marred by the plague of all formative groups, the horns—is undoubtedly due in large measure to Mr. Dixon's qualities as a conductor. These were apparent from the first measures of the Beethoven—a firm beat, a poetic feeling for nuance, a particularly fine-spun tone in pianissimos, sharp attacks and releases. At times, the players seemed to be straining at the leash in their enthusiasm, and it must be admitted that Mr. Dixon's tempos were exceedingly fast throughout the symphony, so that there was a tendency towards roughness in the final movements.

It was obvious that a great deal of work had been expended on the novelties also, and much fine playing resulted, although it was a program of enough length to tire anyone—except the gratified audience. Rakoff, a graduate of the Moscow Conservatory, composed his dance suite in 1934, and it is a pleasant conglomeration of dance styles, derivative in manners, perhaps purposely. The Mohaupt work, based on a Durer painting but avowedly not imitating 16th or 17th century style, seemed too long and too brassy at the end of the evening.

Miss Rivkin is an accomplished pianist, as has been proved before hereabouts, and she played the concerto with considerable style and delicacy—sometimes even a daintiness which lacked the vitality inherent in Mozart's music. She should watch her mannerisms—the lifting high of the hands, the dreamy posturing—as they seem affected and could easily prejudice against her fine talent. Q.

Rodzinski Offers "Israel"

Symphony by Bloch

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Nathan Milstein, violinist, soloist. Carnegie Hall, Dec. 28, evening:

Overture, "Ruy Blas", Op. 95
Symphony "Israel" Bloch
Violin Concerto in A minor, Op. 28 Goldmark

Mr. Milstein
"Daphnis et Chloe", Suite No. 2, Ravel

Ernest Bloch's "Israel," which was composed about thirty years ago, sounds twice its age. Everything that Bloch says in this symphony he has said more forcefully in the "Schelomo," but it was interesting to observe the young composer finding himself in this early work. He had not yet fully assimilated the influences of Strauss, Mahler and others; and he fell into sentimentality and bombast, despite his burning sincerity. But the "Israel" is prophetic of the later Bloch, who was to write music wholly his own, in a tonal language of memorable power. Barbara Stevenson, soprano, Marcella Uhl, contralto, Neville Landor, baritone, and a choral ensemble from the Temple Emanu-El Choir sang the vocal parts in the finale. Mr. Rodzinski conducted the symphony masterfully.

Mr. Milstein dashed through Goldmark's wishy-washy violin concerto in his most brilliant style. All of the fast passages were very fast and all of the slow passages were very slow; the tone was marvelously rich and sensuous; and as an example of virtuosity his performance was first-rate. One wished however that he would learn some new concertos and not waste his superb gifts upon such rickety old vehicles. Mendelssohn's "Ruy Blas," also, might well be restricted to popular concerts and park bands. The sumptuous "Daphnis et Chloe" of Ravel, the best music on the

program, was brought to a frenetic climax which lifted people out of their seats. Harsn and raw in coloring, Mr. Rodzinski's interpretation is rhythmically irresistible. S.

Bloch's "Israel" Symphony and Ravel's "Daphnis and Chloe" were repeated at the Philharmonic sessions on the eve of Dec. 30 and the afternoon of the following day. Instead of the Goldmark Concerto Nathan Milstein was heard as soloist in the G minor Concerto of Bruch, the sadly dated and sentimental pages of which he played with his customary musical taste and technical expertness, though manifestly without very pronounced sympathy or enthusiasm. P.

"Children's Christmas Story" Is Directed by Stokowski

With the cast of school pupils chosen from Greater New York and New Jersey the story of the Nativity was unfolded in a series of pantomime pictures as the "Children's Christmas Story" at the New York City Center on the afternoon of Dec. 21 and repeated on the 23rd and 24th. The New York City Symphony, which was placed in the pit, and Robert Shaw's Collegiate Chorus, which was massed on both sides of the stage and on approaches to it, were conducted by Leopold Stokowski, the chorus, after leading the audience in three carols as prelude to the pageant, singing two numbers from Bach's Christmas Oratorio and a round dozen of Christmas folksongs from various sources mostly while the different scenes of the play were being enacted on a high inner platform. Mr. Stokowski used the "Shepherds' Pastoral" from the "Christmas Oratorio" and other excerpts from Bach's works for the interludes between the pictures. Then Augustin Duncan, as the Narrator, read the appropriate passage from the New Testament before each scene.

The performance was a realization in terms of striking beauty of an artistic conception accredited to Mr. Stokowski, Robert Edmond Jones, Sylvan Levin, Helen Pankhurst, Hans Sondheim and Anita Zahn. Only the most essential properties were used but notably rich colors marked the costumes, while the imaginative lighting devices produced sky effects of breath-taking loveliness. It was all highly stylized and pictorially beautiful in the extreme, but it might be questioned whether there was as much sense of convincing reality about it for children as for grown-ups more capable of appreciating the artistic value of the chaste economy of means. The young actors and actresses had been excellently trained, the Chorus sang well and a certain exaltation marked the playing of Mr. Stokowski's orchestra. C.

"Second Essay" by Barber Conducted by Szell

New York Philharmonic-Symphony. George Szell, guest conductor. Artur Schnabel, pianist, soloist. Carnegie Hall, Dec. 21, evening:

"Second Essay".....Samuel Barber
Piano Concerto in C (K. 503)....Mozart
(Mr. Schnabel)
Symphony in E minor, No. 4, Op. 98 Brahms

Among the many admirable qualities of George Szell as a conductor, none is more striking than his sense of sonorous balance; and throughout this concert the Philharmonic-Symphony produced sounds which were as rich and rare in favor as a perfect wine. But it would do Mr. Szell a grave injustice to overemphasize his conducting technique; for his interpretation of Brahms's Fourth Symphony is one of the noblest that we have heard in many years. He is first and foremost a creative musician.

Mr. Barber's "Second Essay" was quite impressive in a rhetorical and conventional way. It is a well-constructed, solidly-scored piece. What it

seemed to lack, at a first hearing, was a convincingly original note. It sounded like boiled-over Brahms, in spite of its bustle and inventiveness.

The rarely heard Concerto in C (K. 503) is one of Mozart's boldest and most imaginative works. It seems almost improvisational in places, so free is its style. Mr. Schnabel played it as only a great musical thinker, as well as performer, could. His cadenza was a shock, being Schönbergian rather than Mozartean in cast, but Mr. Schnabel can allow himself such pleasures. Not often does one encounter so serene and so powerful a conception of Mozart's music as he offered in this performance. S.

On Dec. 24, Mr. Schnabel played the Mozart D minor with equal success, receiving a prolonged ovation. The Brahms Symphony was repeated. M.

Stokowski Offers Christmas Program

New York City Symphony. Leopold Stokowski, conductor. City Center, Dec. 18, evening:

"Fanfare for the Common Man"
Aaron Copland
Russian Christmas Music
Ippolitoff-Ivanoff
(Transcribed by Stokowski)
Siciliano, Variations and Finale
for stringsPurcell-Bauer-Greissle
"Shepherds' Music" from "Christmas
Oratorio"Bach
Concerto Grosso in D minor
Vivaldi-Stokowski
"Christmas Festival" Overture
Berezowsky
Scenes from "Christmas Eve"
Rimsky-Korsakoff

Mr. Stokowski had arranged a Christmas program which fell into two moods, the first reflective and serene and the second noisy and colorfully rambunctious. Musically, the most interesting event of the evening

was the performance of Mr. Copland's Fanfare. Brief though it is, it is strong, highly expressive music, and far too forcefully conceived to have been tossed off as most such things are by composers.

The traditional Russian melody which followed was effectively orchestrated. Harold Bauer's Variations and Finale for piano on a Siciliano of Purcell also sounded well in the transcription for strings made by Felix Greissle. Mr. Stokowski romanticized the Bach and Vivaldi music, but apparently to the taste of the audience, for he was warmly applauded. The rollicking Berezowsky overture was vigorously played, and Rimsky-Korsakoff's Christmas music, though boring in spots made an appropriate close. S.

Philharmonic-Symphony Young People's Concert

The Philharmonic-Symphony, under Rudolph Ganz, presented the second of its young people's concerts at Carnegie Hall on Saturday morning, Dec. 16. The assisting artists were Sybil Copeland, 16-year-old violinist, and the Chorus of the New York Institute for the Education of the Blind, directed by Ernest Anderson. Miss Copeland played the first movement of Lalo's "Symphonie Espagnole" and the chorus sang an Old French Noël, "Gloria in Excelsis Deo", arranged by Harvey Gaul, and "A Festival Chime" by Gustav Holst. Carmen Abel and Mary Cintron, sopranos of the chorus, sang Franck's "La Vierge à la Crèche". The rest of the program consisted of Philip James's "Overture in Olden Style on French Noel", the second movement of Brahms's Second Symphony and excerpts from the "Nutcracker Suite". J.

(NBC Symphony reviews on page 29)

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New Year's Resolutions— Some Gratuitous Suggestions

THIS may be a little late to catch the first New Year's resolution rush, but the year is still young and a few minds may still be open to suggestion. In any case, we cannot resist the urge to offer a few ideas on 1945 reformation to some of those whose occupation, or preoccupation, is music. Here they are, and we shall await the reciprocal brickbats with complacency:

For conductors: Whereas "The Star-Spangled Banner" is the national hymn, and, whereas it is my patriotic duty to conduct it before every performance these days, I therefore

Resolve: to discover the meaning of the anthem by reading the text at my earliest opportunity—especially the part in the second strain that mentions the "rockets' red red glare" and "bombs bursting in air", and then stop playing that section as though it were a serenade for muted strings and get some brass and percussion in there where it belongs.

For violinists (especially the not-so-good ones): Whereas the Chaconne, the suites (sonatas) and other works of Bach for violin alone are playable in our day—without pain, that is—only by the supremest artists, and, whereas there is no law that makes one of these works mandatory on every recital program, I therefore

Resolve: to display my wizardry in broken chords, double stops and triple-threat bowing on some less precarious tight-rope and to leave Bach (except maybe the Air for G String, as an encore) to the organists, the pianists, the indefatigable transcribers for orchestra and the three or four fiddlers who really can manage him.

FOR pianists: Whereas there is a war going on and whereas pianos are well-nigh irreplaceable treasures to be treated with the utmost care and consideration, I therefore

Resolve: to put my hammer-and-tongs technique away in moth balls for the duration and restrain all keyboard-bending, pedal-crushing and string-snapping impulses (the current excesses of which were noted with justifiable alarm recently by the Brooklyn *Eagle's* reviewer), thereby conserving precious priority materials and substantially aiding the war effort.

For vocalists who do radio broadcasts: Whereas singers, as a species, are highly undistinguished for drollery and general comedic talent, and, whereas singing the opera or concert literature is one thing but "putting over" a popular ballad is distinctly something else again, I therefore

Resolve: to forego crossing foils with professional radio comedians, in which encounters I almost invariably come off a bad second, and I further

Resolve: to emulate the wisdom of the shoemaker who sticks to his last and give a good account of myself doing my own stuff rather than a bad imitation of somebody else doing somebody else's stuff.

FOR critics: Whereas concert halls are not as damp and draughty as they used to be and the seats are better upholstered, and whereas specifics for dyspepsia are now quickly and cheaply available at all cut-rate drug stores I therefore

Resolve: to cease using 8-inch cannon to bring down sparrows; to limit my qualifying

"but" clauses, following each mite of praise, to no more than three per notice; to sleep through only two groups during any single recital program, and those two well along toward the end after the early "meat" groups (which the recitalist spent two years preparing) and, finally, to put my thesaurus under lock and key for one whole year and experiment with writing the English language out of my own head in words which will be intelligible to somebody besides myself, my wife (to whom I explain them anyway) and three or four other people who also may happen to own thesauruses.

For Certain Concert-goers: Whereas—but why bother being formal any longer—Take your chatter, coughs and sneezes, your tall hats, rustling papers and clanking bracelets AND GO SOMEWHERE ELSE!

Romain Rolland's Musical Labors

ALTOGETHER too little, it seems to us, was said in the various obituary and editorial notices elicited by the death of Romain Rolland about his musical work. Yet he was one of the greatest musicologists and most penetrating critics of the past four or five decades. Some of his very finest accomplishments in this field are still known to only a handful. How keen was his musical mind and how profound his artistic sensibilities must, nevertheless, have been clear to anyone familiar with his matchless epic, "Jean-Christophe". From that work alone the reader might have obtained the impression that if Rolland was not himself a great composer he ought to have been.

To an immense and far-ranging musical knowledge he added a luminous spiritual vision, sensitiveness, imagination and taste. For him the supreme merit of any musical work lay in its humanity. He had only contempt for artifices and affectations of schools and styles. Nobody who has read "Jean-Christophe" can have forgotten that passage in which the outspoken composer is asked to pass judgment on the relative merits of two creative types popular at the time, the "horizontalists" and the "verticalists". "Show me your music!" was all that Christophe had to say in scornful reply. It was the deep humanity of Rolland which made him cherish Beethoven over and above all other musical masters of history and gave him such a piercing insight into the loftiest mysteries of Beethoven's work.

Rolland was a commanding scholar untouched by the faintest trace of that pedantry which so often afflicts the type. He understood the German mentality just as intimately as he did the French. In his own work he combined the logical thought and clear, ordered expression of the latter with

Personalities



In Honor of Her Recent Metropolitan Opera Debut, Regina Resnick Was the Guest of Kate Smith on the Latter's Broadcast on Dec. 17. Miss Resnick Sang "Vissi d'Arte" from "Tosca"

the depth of the former. Early in his life he came under the influence of Malvida von Meysenbug, author of the "Memoirs of an Idealist" and a devoted friend of Wagner's, and she was among those who exercised a most salutary effect on his intellectual life and artistic impulses.

From the days when he wrote his celebrated doctor's thesis, "Histoire de l'Opéra en Europe avant Lully et Scarlatti", Rolland enriched the literature of musical scholarship with a number of books which belong on the shelves of every musical library. His short biographical volumes on Beethoven and Handel are less significant, perhaps, than his later studies carried out on a larger scale. He would have been the first to recognize that some of the pages of his "Musiciens d'Aujourd'hui" had become dated. Yet the "Musiciens d'Autrefois" and the "Voyage Musicale au Pays du Passé" retain their critical validity. His "Goethe et Beethoven", a charming series of vignettes, is clearly a by-product of his labors on Beethoven. His three great tomes, "Beethoven, Les Grandes Epouques Créatrices", rank with the finest modern productions of modern Beethoven scholarship. Unfortunately, only the first of them has so far been made available to English-speaking readers.

(Continued on page 17)

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Conservatory Classes For Workers Urged By Madrid Review

(Reprinted from "Ritmo", Madrid Musical Review)

WHILE the problems related to musical teaching in institutions and schools are being studied and solved, it might be well to initiate a program that would be happily received by the working classes, which feel a genuine desire to study music.

Let us not delay such a program by circumvention or rhetoric. We herewith extend a suggestion: let us create in all the conservatories, including those of Madrid, elementary courses in solfeggio and music history, dedicated to the working classes. If desired, such courses could be rounded out with the teaching of the so-called Spanish instruments so that musical ensembles may be formed.

These courses could be given right after the regular classes, at the closing hour of the factories, the offices and business establishments in general, by the very same professors who teach these subjects at the conservatories, or by outstanding students. Such a task would be of the highest educational value.

In all probability convincing arguments could be given against such a program; but above any such arguments stand the needs of the State which demands the constant education and intellectual guidance of the citizen. If this powerful demand did not exist, there would still be the interests of the conservatories and even of the professors to think of, since the administration of all those centers would begin to note from the start of such courses an increase in the enrollment of the regular classes. At present this enrollment is not sufficiently high enough to justify the artistic efforts of the professors nor the expenditures of the state.

We are not feeding vain illusions, like the fabled dairymaid, but we are certain that these courses might perhaps bring about outstanding results, such as the formation of lyrical groups and other artistic ensembles since from the masses come warriors, technicians and artists.

We all complain about the lack of musical interest, but we do not want to admit that we who complain are the very ones to blame for it. When have we ever sought to wrest from the arms of boxing, football and the bullring those souls who are sensitive to the heartbeats of art?

The conservatories must be the centers of public musical education. In them, the smith, the linotypist, the cabinet-maker, the office worker, the student and the manual and intellectual worker will find rest for his tired body and artistic food for his starving soul.

FROM OUR READERS

USSR.

Dear MUSICAL AMERICA:

Hearty greetings and best wishes for a happy New Year. We hope 1945 will be a year of victory and continued progress of friendly cultural relations between our countries.

Kemenov
President of the Society of
Cultural Relations
Moscow

Los Angeles, Cal.

Dear MUSICAL AMERICA:

Mr. Jainchill just hasn't been asking the right people. Any old-school theater organist or conductor could have told him that the theme he wishes to identify is from the "Danse Orientale" by Lubomirski published by G. Schirmer and included in the first Schirmer Orchestral Album, Silent Photoplay Usage: Oriental scenes mounting to a high pitch of excitement!

Those were the good old days.

L. G. del Castillo
CBS
Pacific Network

New York City

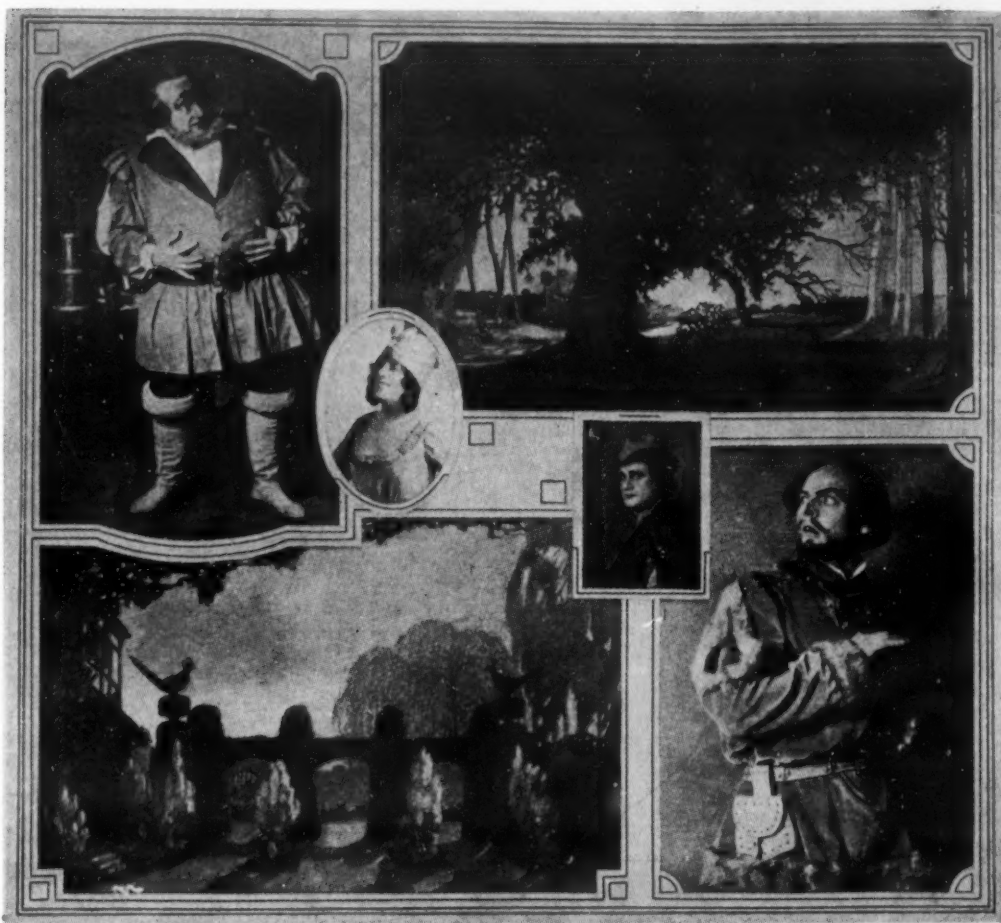
Dear MUSICAL AMERICA:

The melody which Charles H. Jainchill of Hart-

January 10, 1945

What They Read 20 Years Ago

MUSICAL AMERICA for January, 1925



The Metropolitan "Falstaff" in Which Lawrence Tibbett Scored His Tremendous Success. Above Left, Antonio Scotti, the Falstaff; Lucrezia Bori as Mistress Ford, and Beniamino Gigli as Fenton (Insets). Urban Scenes Are Shown Top and Bottom, and Mr. Tibbett as Ford, Below Right

ford inquires about on page 17 of your December issue need no longer be a mystery. It's one which sometimes appears on "Just Music", and other WQXR programs, and Mr. Jainchill will be relieved to know (if he hasn't found out) that it's the "Danse Orientale" by F. Lubomirsky. Incidentally, the melody is correctly written out, except that the key is G minor rather than E minor.

Sincerely,

Alfred E. Simon
Program Editor
WQXR

Except for the slight controversy evident in the spelling of the composer's name, the problem seems to be settled. Correct answers were also received from Gerald F. Frajee of Wellesley Hills, Mass.; William J. Butler, the "Show Card King" of Elmira, N. Y.; Irvin Talbot of the Paramount Studios in Hollywood, and from Margaret Tumiat of the Tumiat Studio in St. Louis.—EDITOR.

Romain Rolland

(Continued from page 16)

Superbly documented, they exhibit Rolland's gifts of musical analysis at their most acute and illuminating. To be sure, they concern themselves with only certain of Beethoven's most memorable works—the "Missa Solemnis", the last piano sonatas and such. The author, having communed for half a century with Beethoven's labors, treated them critically in a sequence determined by his preferences, not by considerations of chronology. He promised to complete the series "on some hypothetical tomorrow". That tomorrow, alas, was to remain hypothetical!

Opera Up to Date

The Russian Soviet Government has demanded that the text of Glinka's "A Life for the Czar" be rewritten in order that politics and music may not collide. The new name of the opera will be "The Scythe and the Hammer".
1925

Disappearing Act

Leginska Vanishes While Her Audience Waits. 2,000 in Carnegie Hall Are Told of Disappearance. Police Hunt Futile. Up to the Time of MUSICAL AMERICA'S Going to Press, No Trace of the Pianist Had Been Found.
1925

Wilde and "Salome"

"... The same author asserts that Wilde did not write "Salome" in French. As a matter of fact, the man who 'did' the French version of "Salome" was a young student named Pelissier. This I know because there were letters from Wilde to him on the subject. He got 5,000 francs for doing it."

A Partial List of

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MUSICAL AMERICANA

ONE of the biggest snowstorms in the history of Toronto greeted **Nathan Milstein** when he arrived here recently to play a recital. Cancellation was necessary as all traffic was paralyzed. The following day the Canadian Broadcasting Corporation decided that the show must go on, audience or not, as they had contracted to broadcast Mr. Milstein's music throughout Canada. The Army was drafted to clean the main streets of the town so that the violinist could get through and a radio bulletin announced that he would play at the appointed time. In spite of the storm which was still raging, 1,500 people turned up in the concert hall. They were dressed in ski costumes and had ski-ed all the way to hear him.

Vivian Della Chiesa and **Mario Berini**, who sang the leading roles in "Tosca" in the New Orleans Opera House during the State's Music Festival, were honored by a reception luncheon given by Governor James Davis at the executive mansion. A tour of the Music Library of Louisiana State University followed the luncheon. . . . New York's Governor Thomas E. Dewey attended a December concert given by the Mendelssohn Club of Albany. **Reinold Werrenrath**, who taught singing to both the Governor and Mrs. Dewey, conducted. Eight-year-old John M. Dewey was among the members of the Junior Chorus which performed.

The **Budapest String Quartet** played their last concert before the holidays for the New Friends of Music on Dec. 27. After a vacation until Jan. 3 they began their second tour of the season which will last until March 1 when they will have played 55 concerts. . . . **Shura Cherkassky** appeared recently on the

Standard Oil broadcast from San Francisco. Under the baton of **Pierre Monteux** he played the Tchaikovsky Piano Concerto with unusual success. . . . **Joseph Szigeti** will make seven appearances in New York during February and March. Violin sonatas to be played range from Mozart to Ravel and Debussy. This will bring his total concerts in New York to a number of ten for the 1944-45 season.

The War Bond concert given by **Marian Anderson** on Dec. 18 in Carnegie Hall was a brilliant success. It brought in \$190,000 worth of bonds over the box office quota of \$1,500,000 set by the Treasury Department.

. . . **Jussi Björling**, Swedish tenor, whose return to this country in September has been announced, is now taking his military service in Sweden. The name temporarily reads, Private Björling. . . . **Enrico Caruso, Jr.**, one of the two sons of the late Italian tenor, will be touring night clubs for the remainder of the season. On Jan. 8 he opened in Buffalo's Town Barn and on Jan. 24

William Hacker, Pianist, and Conductor of the Northwest Arkansas Symphony in Fayetteville, Ark., Televises Over the GE Television Station WRGB in Schenectady



will be billed at the Latin Quarter in Detroit. Mr. Caruso's singing career was launched against the advice of his father and musical friends. . . . **Nelson Sabin**, baritone, who received a ten-minute ovation following a recital given at the Mercersburg Academy in Pennsylvania, was honored by being asked to write his name in the 100-year-old Bible of the institution wherein names of all famous visitors and distinguished students are inscribed.

New York will be introduced to **Louis Gesensway's** 40-tone "Color-Harmony" on Jan. 29 in the auditorium of the Museum of Modern Art. Saul Caston will conduct the program which will be played by members of the Philadelphia Orchestra. Mr. Caston, besides being conductor of the Reading Symphony, is also associate conductor of the Philadelphia Orchestra. Dimitri Mitropoulos and Frederic Mann, Philadelphia music patron, are underwriting the concert.

For the first time in his pianistic career, **Erno Balogh** is having six appearances in New York city, during the current season. The dates: the Frick Collection series on Oct. 15; Memorial Concerts, Kaufman Auditorium, Y.M.H.A., Feb. 4; People's Symphony Concerts, Washington Irving H.S., Feb. 17; Chamber Music Concerts at the Brooklyn Academy of Music on April 10, 17 and 24.

On Dec. 22, Hubert gave another highly successful recital in Town Hall, and directly after the holidays he leaves for a tour through the Southwest and South.

In addition to recitals in Canada, he will make a Spring appearance with the Philharmonic of Montreal, playing Lalo's Concerto with Igor Stravinsky conducting, on March 5. Additional New York City appearances are scheduled in March for the French Relief and on April 25 when he will give a cello and piano sonata recital with Rudolf Firkusny. American-Canadian Concerts & Artists will also book Mr. Hubert for summer engagements during 1945.



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Schulhof to Manage Ballon; Beecham to Return

Andrew Schulhof has taken over the management of Canada's outstanding pianist, Ellen Ballon, according to a recent announcement.

Mr. Schulhof also announces that Sir Thomas Beecham, who is under his exclusive management, will arrive from England during the second part of January. In England Sir Thomas conducted the London Philharmonic Orchestra, whose founder he is, in London and on tour in 20 triumphant concerts before sold-out halls. After the ban was lifted on recording, he immediately conducted more than 20 recording sessions with the orchestra for Victor. That company will release the records in the near future.

Sir Thomas will devote part of the time during his stay in the United States to the organization of an opera company for the coming season in London. This will be the first time that Sir Thomas's opera performances will not take place at Covent Garden, but up to now he is withholding the name of the opera house which he will use.

Marcel Hubert Signed By American-Canadian Concerts

Marcel Hubert, cellist, will be managed for concerts by the American-Canadian Concerts & Artists for the season of 1945-46.

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Swarthout Sings At Bond Rally

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DALLAS.—A War Bond Rally was presented on Dec. 14 at Fair Park Auditorium, with Gladys Swarthout as the stellar attraction. Miss Swarthout sang in her usually charming style the Habanera, and Seguidilla, from "Carmen". She received enthusiastic applause from the 5,000 people who crowded the auditorium.

The University Symphony, conducted by Paul Van Katwijk, the Apollo Boys' Choir, under the direction of Coleman Cooper, and the choir from North Texas State Teachers' College under the leadership of Wilfred Bain added zest and variety to the evening. The sum of more than \$700,000 in E bonds was realized for this event.

Eli Sanger was chairman of the concert for the War Finance Committee. Charles R. Meeker, Jr., of the State Fair staff was in charge of stage effects and looked after the more than 200 performers.

The Music Committee of the Dallas Woman's Club, of which Mrs. Charles S. Purnell is chairman, presented the Gordon String Quartet in recital on Nov. 20, in the lounge of the club house. The quartet, composed of Jacques Gordon, Walter Hagen, Kras Malno and Gabor Rejto, played Mozart's Quartet in C (K. 465), and Debussy's Quartet in G minor. After the intermission shorter numbers by Debussy, Mendelssohn, Goyescas, Granados, Presto and Haydn were given. The ensemble played the exacting and interesting program with impeccable technique and artistic interpretation, receiving much applause. They were heard that same evening in private recital by the students of Hockaday School.

Mexican Violinist Appears

Samuel Marti, Mexican violinist and formerly conductor of the Yucatan Symphony, made his first appearance here on the evening of Nov. 23, at Teatro Panamericano, playing with vivacity and charm compositions by Villa-Lobos, Kostakowsky, DeFalla-Kochanski, Rosas, Carrasco, Cardenas, Revueltas, and Valle-Heifetz. His Spanish American numbers were fresh and much enjoyed. Excellent accompaniments were supplied by Gunhild Nilsson.

On the same evening the Dallas Athletic Club gave its members a rare treat in presenting Alec Templeton, pianist, in one of his unique programs. After playing compositions by Bach, Haydn-Templeton, Scarlatti, Chopin, Brahms, Prokofieff, Debussy, and Scriabin, Mr. Templeton gave six of his own original improvisations, which received rounds of applause.

On Nov. 27 George G. Boughton, recently chosen head of the violin department at Southern Methodist University, made his first appearance and proved himself master of his instrument. His program consisted of compositions by Mozart, Beethoven, Bloch, Kreisler, Brahms-Kreisler, and Paganini-Szymanowski. Dr. Paul Van Katwijk, dean of the school of music, was the efficient and sympathetic assisting artist.

On Nov. 26 the first performance of a Dance for two pianos, by Harlan Pettit, member of the faculty of the Texas State College for Women was given by Doris Garner and Narcissa Woddail at Dallas Museum of Fine Arts. The program was sponsored by the Museum League and Mu Phi Epsilon.

On Nov. 30, faculty members of Hockaday School of Music, Bruce Dougherty, Bernie Rae, Luise Mueller

and Emily Richardson presented a program for students, parents and friends at the school.

Isabel and Silvio Scionti, duopianists, were presented in recital on Dec. 5, at McFarlin Memorial auditorium under the auspices of the Dallas Music Teachers Association, and gave an excellent account of themselves in a varied and exacting program.

Mildred Dilling, harpist, was presented in recital for the students of Hockaday School, on Dec. 4. Her varied program was enjoyed by her young listeners.

The Symphony of Southern Methodist University, conducted in his usual splendid manner by Paul Van Katwijk, gave its first program of the season on the afternoon of Dec. 10, at McFarlin Memorial auditorium, before an enthusiastic audience. Bobbie Jean Jones was soloist, playing extremely well, Beethoven's Concerto No. 4. Other numbers played were Beethoven's Fifth Symphony, Mendelssohn's Scherzo from "A Midsummer Night's Dream", Bach's Air for G String and Glinka's Overture to Russlan and Ludmilla.

The Apollo Boys' Choir, directed by Coleman Cooper, gave their first program of the year at McFarlin Memorial auditorium, on Dec. 15. Their fresh young voices were heard to advantage in songs by Gounod, Haydn's, Niles, Lehmann, Grieg, Guion, Dickinson, Mozart, Guthrie and Beach.

MABEL CRANFILL

Templeton Plays Detroit Concert

Local Artists Appear in Recitals—Two Chamber Music Events Are Heard

DETROIT.—The musical season here offered a variety of recitalists during the latter part of November and the first half of December, before the holiday lull.

The list of piano soloists was headed by Alex Templeton, whose Masonic Auditorium Concert covered Bach, Haydn, Scarlatti, Brahms, Chopin, Debussy, Prokofieff, Scriabin and Templeton.

Vivian Gilpin Robison and the Detroit Artist Series presented Detroit pianist Evelyn Gurvitch at the Art Institute. The program listed Scarlatti, Schumann, Chopin and Debussy.

Another local pianist, Gizi Szanto, played under sponsorship of Detroit musical organizations and the University of Michigan in the Rackham Building. The recital, a memorial for the Edward MacDowell Colony, included numbers by Haydn, Brahms, Chopin, Rachmaninoff and MacDowell.

Margaret Graves, violinist, has made her professional debut, under sponsorship of Detroit Artists Series. Music by Henry Mathey, Glazounoff, Chausson and Ravel was performed, to the accompaniment of Henry Kolbe. Miss Graves also performed Bach's Sonata in A minor for violin alone.

Pro Musica presented a chamber music recital by the Britt String and Piano Trio at the Detroit Institute of Arts. Performers included Viola Wasterlain, Horace Britt, and Conrad Held. Music by Francaix, Bloch and Dohnanyi predominated. A Loeillet sonata also appeared on the program.

Another chamber music recital, this one under Detroit Music Guild auspices, featured pianist Katja Andy and Jascha Schwarzman of the Detroit Symphony cello section. Sonatas for piano and cello by Beethoven, Brahms and Debussy made up the dual efforts of the soloists, while Mr. Schwarzman also performed a Hindemith sonata.

Todd Duncan, Negro baritone who made his mark in Gershwin's "Porgy and Bess" some years ago, appeared as recitalist. He sang from Handel, Moussorgsky and "Porgy and Bess".

S. K.

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Bond Concert Held In San Francisco

**Brailowsky Appears
—Premiere of Delaney
Work Is Given**

SAN FRANCISCO.—The San Francisco Symphony made a contribution to the Sixth War Loan by way of a bond concert held in the Civic Auditorium on Dec. 7, with Larry Adler and John Charles Thomas as soloists. A total of 1,025,000 worth of bonds were sold. Larry Adler displayed his wizardry on the harmonica in Gershwin's "Rhapsody in Blue", Ravel's "Bolero" and Rose's "Holiday for Strings". Mr. Thomas contributed songs and story, and was in better voice than we have known him to be in several years. Beethoven's Fifth symphony concluded the program.

Two nights later the Symphony with Alexander Brailowsky as soloist filled the same vast auditorium to the rafters. Pierre Monteux conducted a magnificent performance of the Bach-Leonardi Toccata and Fugue in D minor and a superb accompaniment for the Chopin piano concerto which won an ovation for Mr. Brailowsky and orchestra.

The premiere of Robert Delaney's choral symphony titled "Western Star", which was featured on the second half of the program, was conducted by Hans Leschke, director of the participating Municipal Chorus. The orchestral score was not satisfactorily projected, and the singers did not project the words as clearly as they usually do. The Benet text was lost in transit although it was printed in the programs for those who wished to read it. The work had some excellent writing and might have been exciting if the performance had been more convincing.

Also a triumph was the all-Russian program conducted by Mr. Monteux on Dec. 15 and 16. The program presented Tchaikovsky's "Francesca da Rimini", Kalinnikoff's First Symphony, first local performances of Prokofiev's "Suite Diabolique" and Shostakovich's Sixth Symphony. The drama, lyricism and humor stressed in the first three numbers and the combination of all three found in the Shostakovich, were set forth with great sensitivity. The audience was most enthusiastic—and hoped that an all-British and all-American program, equally unhackneyed and equally worth while, might be presented later in the season.

Casadesus Plays

Robert Casadesus played magnificently for the Opera Association concert series auditors the afternoon of Dec. 3 and scarcely had left the stage before Argentinia, Pilar Lopez and company took over to the delight of California Concerts Inc. subscribers. The Spanish dancers gave an exceptionally interesting program.

James Argatov, cellist of the San Francisco Symphony stepped into the role of recitalist aided by Carl Fuerstner on Dec. 5 in the California Club, there, on the preceding night, some generous hearted musicians headed by Myrtle Leonard, contralto, formerly of the Metropolitan, had given a program for the benefit of the Club for Enlisted Men's Wives. Others on that program were Vivien Larsen, Audrey Assen, Earle Hentzey and Irene Hesselberg.

Myra Ghitis's piano recital in the Hotel St. Francis Italian Room won a triumphant ovation. Miss Ghitis, who began her studies in China and continued them in this country with Catherine B. Swint, Rudolph Serkin and Alice Morini, played with temperament, technique and brilliance.

Playing the Beethoven Quartet in

F minor, opus 95, the Honegger, No. 2, and then adding Lucien Mitchell, violist, and Herman Reinberg, cellist, to its personnel for the Brahms Sextet in B flat, op. 18, the San Francisco String Quartet scored a triumphant success in its pre-Christmas concert in the St. Francis Hotel Colonial Room. The group was in fine fettle, and the sextet was a particular triumph for all concerned.

MARJORY M. FISHER

Paul Robeson to Return To Concert Stage



Paul Robeson

Paul Robeson, the noted Negro singer, who has been absent from the concert stage for the past two years playing the lead in the Theatre Guild's production of "Othello" in New York and on tour, will return next September, according to his managers, the Metropolitan Musical Bureau, division of Columbia Concerts. With Lawrence Brown at the piano, Mr. Robeson will make a coast-to-coast tour starting in September.

Among leading concert courses to engage him in advance are the University of Washington, Seattle; Frank Andrews, Portland, Ore.; Mrs. Carlyle Scott, Minneapolis; University of Michigan, Ann Arbor; Allied Arts, Chicago; Aaron Richmond, Boston; Yale University, New Haven; Dartmouth College, Hanover, and Canadian Concerts and Artists, Montreal.

Brailowsky Plays Under Wallenstein

**Saundra Berkova Performs
Wieniawski Concerto with Los
Angeles Philharmonic**

LOS ANGELES.—The third pair of concerts of the Philharmonic, under the direction of Alfred Wallenstein, presented Alexander Brailowsky as soloist. Mr. Brailowsky played a highly individualized interpretation of Rachmaninoff's Second Concerto, fully displaying his brilliant technique. Mr. Wallenstein and the orchestra, which steadily improves from week to week, offered the Fifth Symphony of Shostakovich.

The fourth pair of concerts brought the young violinist, Saundra Berkova, as soloist. She played the Second Wieniawski Violin Concerto. The orchestra's share of the program included the Bach Brandenburg Concerto No. 3, Beethoven's Seventh Symphony and three Brazilian Dances by Guarneri. The string section displayed particularly beautiful tone in the Bach Concerto.

Miss Berkova, daughter and pupil of Frances Berkova, has all the poise of a veteran. Her warm resonant tone and clever bowing established her at once as an artist. With her imagina-

tion and training she will undoubtedly take her place among foremost musicians when she has reached maturity. In the varied Guarneri dances, Shibley Boyes, the new pianist for the orchestra, had unusual opportunity to prove her skill. I. M. J.

Spalding to Concertize Next Season



Albert Spalding

Albert Spalding, favorite American violinist, will return to the concert platform in the season 1945-46, according to his managers, the Metropolitan Musical Bureau, division of Columbia Concerts. He has been absent for a season on a special mission in Italy for the Psychological Warfare Division of the U. S. Army, and recently returned to this country. He is now resting at his home in Great Barrington, Mass.

Margaret Shotwell Gives Recital in Omaha

OMAHA, NEB.—Margaret Shotwell gave a piano recital for the Morning Musicales at Joslyn Memorial Hall on Dec. 18. The program embraced works by Bach-Busoni, Chopin, Debussy, Franck, Brahms, Scriabine, Ireland, Copland, Grainger, Griffes and Poulenc. Miss Shotwell was warmly received. E. L. W.



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Left to Right Are Sergei Malovsky, Accompanist; Adrina Otero; Marina Svetlova; Frederic Peabody, President of the Association; Mrs. Charles T. Patch, General Chairman; Alexis Dolinoff, and Mrs. George Pritchard, Secretary

FITCHBURG, MASS.—For the second attraction of the season, the Community Concert Association presented Marina Svetlova of the Metropolitan Opera Ballet. During this, the fifth year of community concerts, the association will present the Columbia Opera Co. in "Carmen", the Busch Little Symphony and Robert Weede.

Dyer-Bennet Joins Management of S. Hurok

Richard Dyer-Bennet, whose rise from a Greenwich Village nightclub to a successful Carnegie Hall concert was accomplished within six months, today signed a contract placing his concert

management in the hands of S. Hurok Attractions, Inc. Mr. Hurok announced that he will present Mr. Dyer-Bennet in a nation-wide tour of the country's best concert halls for the 1945-46 season. Mr. Dyer-Bennet's other activities will remain in the hands of his personal manager, Ted Zittel.

Detroit Symphony Sells War Bonds

Thorborg, Johnson, Arrau, Antoine, Glenn and Ballet Theatre Appear

DETROIT.—The Detroit Symphony reached the midpoint of its 1944-45 season in December, with honors generously spread among soloists, musical director Karl Krueger, assistant conductor Valter Poole, and the 110-piece ensemble.

Two programs in late November featured Kerstin Thorborg and Hardesty Johnson as soloists. Miss Thorborg interpreted songs by Beethoven and Wolf, while Mr. Johnson supported by Francis Hellstein and the strings, was heard in Benjamin Britten's Serenade for Tenor, Horn and Strings. The Orchestra rounded out the concert with Schoenberg's Theme and Variations and shorter pieces by Beethoven and Wagner. Two nights later, Miss Thorborg featured Scandinavian songs, while Mr. Johnson selected numbers by Duparc and Richard Strauss. The Orchestra's instrumental numbers stemmed from Wagner and Dohnanyi.

The following Thursday Claudio Arrau scored a tremendous success with the Chopin Concerto in E minor. Other compositions included Chausson's Symphony in B flat and three Bach chorales orchestrated by Castro. Admittance to the concert of Dec. 2 was by war bond only, except for holders of season tickets. Upwards of \$1,500,000 was raised for the Sixth War Loan. Mr. Arrau and Josephine Antoine donated their services for the occasion. The Latin American keyboard artist played Richard Strauss's "Burleske" and Fauré's Ballade, both for piano and orchestra. Miss Antoine sang numbers by Verdi, Dvorak and Johann Strauss. Mr. Krueger chose Offenbach's Orpheus overture and one movement from Morton Gould's Symphony on Marching Tunes.

The following week Carroll Glenn delivered an exciting performance of

the taxing Sibelius Concerto in D minor. The program was completed by Beethoven's Symphony No. 3, played in memory of the American dead of World War II, and Richard Strauss's "Rosenkavalier" waltzes.

The same week's Saturday concert featured Dorothy Maynor. She received a warm welcome for her renditions of Mozart, Grieg, Schubert and Richard Strauss. Two Bach-Castro chorales, the Brahms Haydn Variations, and numbers by Wagner, Liszt, Liadov and Borodin rounded out the program.

Talents were combined by members of the Symphony and the Ballet Theatre in mid-December, for five performances. The Thursday audience saw "Swan Lake", "Graduation Ball", "Fancy Free" and the Pas de Deux from "Black Swan". The Saturday show featured "Tally-Ho", "Petrouchka", "Gala Performance" and the Pas de Deux from "Don Quixote". Friday evening's performances included "Waltz Academy", "Pillar of Fire" and "Princess Aurora".

Sunday's matinee's ballet spotlighted "Peter and the Wolf", and again "Fancy Free" and "Graduation Ball". In the evening, "Princess Aurora", "Lilac Garden" and "Bluebird" ended the engagement.

As always, Ballet Theatre pleased its large audiences, with its particular emphasis on the humorous. The Detroit Symphony Orchestra in part, conducted by Mois Zlatin and Stanley Chapple, played at all performances except the Sunday Matinee. Dancers included Tamara Toumanova, Nana Gollner, Lucia Chase, Nora Kaye, Rosella Hightower, Janet Reed, Anthony Tudor, Nicolas Orloff, John Kriza and Hugh Laing.

Detroit Symphony activities also included the Saturday Morning Young People's Concerts, the broadcast of the first half-hour of the Saturday evening concerts over a coast to coast network, the broadcast by members of the Symphony under the Detroit Orchestra, Inc., name on Sunday evenings over a local station, and the recent cutting of recordings for RCA Victor. SEYMOUR KAPETANSKY

Baltimore Hails National Symphony

Francescatti Is Soloist in Beethoven Concerto—"Rigoletto" Presented

BALTIMORE—Zino Francescatti was soloist with the National Symphony at the Lyric on Dec. 9. He gave a crystal clear interpretation of the Beethoven Concerto which was applauded enthusiastically. Dr. Kindler and the orchestra shared the applause. The orchestra gave an inspired reading of the "Meistersinger" Overture, numbers by the elder and younger Bachs, and Dr. Kindler's transcription of the Liszt Sixth Hungarian Rhapsody. The applause, given so enthusiastically, brought as encore three of Brahms's Hungarian Dances.

The Philadelphia La Scala Opera Company gave its local admirers at the Lyric an opportunity of welcoming Robert Weede, a Baltimore born artist, on Dec. 15. Mr. Weede's forceful interpretation of the title role in "Rigoletto" brought cheers from the admiring audience. Bruno Landi, Hilde Reggiani, Nino Ruisi and the other principals shared in this applause. The chorus and orchestra, under the capable baton of Giuseppe Bamboschek added to the effectiveness of the performance.

William Primrose, violist, with Gui Mombaert at the piano, were the artists at the fourth Peabody recital, Dec. 8. Mr. Primrose's artistry was fully appreciated. The Fifth Peabody

recital, Dec. 15, was given by Alexander Kipnis, with Wolfgang Rose at the piano. Mr. Kipnis introduced Boris Levenson's new song, "Night Thoughts", which was received cordially.

C. C. Cappel presented Fritz Kreisler at the Lyric Dec. 9 before a large audience.

The Baltimore Music Club, Mrs. Arthus H. Deute, president, offered its members a Christmas Program on Dec. 9. A vocal ensemble under the direction of Kathryn Gutekunst with Lillian Mann, pianist, and Naomi Lesnar, violinist, presented the program. Scott Watson was the solo pianist.

A Miracle Play was presented at St. Ignatius' Church, Dec. 17-19. Based on an English version prepared by Rev. Joseph Dougherty, S.J., with musical interpretations by Agnes von Rinteln, with students of the Peabody Conservatory under the direction of Ernest Lert, it attracted large audiences. Lorraine Farnsworth, as Mary, Maurice Penn, as Joseph, were among the participants. A mixed choir sang carols, among them "A Christmas Folksong" by Franz Bornschein and "Carol of the Drifting Snow" as set by Father Dougherty. A group of folk songs arranged by John Jacob Niles were also performed.

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RECITALS IN NEW YORK

(Continued from page 14)

tralto, and John Baker, baritone, both of the Metropolitan Opera; and a solo quartet made up of Iona Harms, soprano; Dorothy Weaver, mezzo-soprano; Earl Palmer, tenor; and William McCully, bass. Accompaniments were played by Milton Kaye, pianist, and George William Volkel, organist. In a group of solo songs offered by Miss Harshaw, Charles Baker was at the piano.

The chorus and solo quartet sang the "Stabat mater dolorosa," "Inflam-matus" and "In sempiterna saecula" from Rossini's "Stabat Mater." Miss Harshaw was the soloist in Brahms's Alto Rhapsody; and Mr. Baker was soloist in the Coronation Scene from "Boris Godunoff." The chorus and soloists were also heard in Debussy's "Blessed Damsel" and Mrs. H. H. A. Beach's "Cantic of the Sun." N.

"Messiah" Sung By Oratorio Society

The annual performance of Handel's "Messiah" by the Oratorio Society at Carnegie Hall the evening of Dec. 23 was an unusually good one as Christmas "Messiahs" go. It has long been the wish of many music lovers hereabouts to experience an interpretation of the great work restudied from the ground up, carefully groomed with respect to style and musical detail and, above all, in its monumental completeness, with never a chorus, an air or a recitative sacrificed to save a few minutes here or there. But so long as "Messiah" passes for an indispensable adjunct to the holiday season, like roast turkey or plum pudding, such a restoration will probably remain in the category of wistful, inachievable longings.

Still, the performance in question was uncommonly alive, breezy and spirited. The chorus manifestly enjoyed itself and sang the mighty ensembles with rhythm, clarity, accuracy of pitch and substantial body of tone. In some ways it is more of an artistic achievement to deliver choruses such as "His Yoke Is Easy" and "Let Us Break Their Bonds Asunder" with becoming lightness and transparency than it is to launch the "Hallelujah"

Raul Spivak, Argentine Pianist, Who Made His Debut Here



and "Worthy Is the Lamb" like a smashing thunderbolt, and these accomplishments must be set down to the Society's credit. Alfred Greenfield, though a somewhat metronomic conductor and not addicted to nuances and niceties, nevertheless communicated vitality to the proceedings.

The soloists were Barbara Stevenson, Viola Silva, Harold Haugh and Gean Greenwell. The first named disclosed a voice of pure and lovely quality and sang with flexibility and warmth arias like "Rejoice Greatly" and "I Know That My Redeemer Liveth." Miss Silva, if tonally not so even a singer, put some excellent work to her account and the tenor, Harold Haugh, is a well schooled oratorio artist, who should be closely watched. While Mr. Greenwell's voice has its decided limitations his delivery of "Why Do the Nations" was no small feat. On the whole, it was a commendably balanced solo quartet. The orchestra played acceptably. P.

Raul Spivak, Pianist (Debut)

The first artist to reach our shores this season from Argentina, Raul Spivak made his debut in Town Hall on the evening of Dec. 27 with an impressive display of virtuosity. His facile technique was apparent in Schumann's "Davidsbündlertänze" and Beethoven's C major Sonata, Op. 2, although his Latin sense of coloration and deliberate tempos in many instances were not as appropriate in these works as in the later group of works by South Americans.

These latter had brilliant performances, clean in rhythm, dashing and spirited, although their content was fairly slight. The composers chosen were Buchardo, Gaito and Ginastera, the last a gifted young Argentine. The Bach-Rummel Chorale, Ravel's "Alborada del gracioso", Debussy's "Feux d'artifice" and the Russian Dance from Stravinsky's "Petrushka" completed his program. It would have been good to hear more Latin-American compositions from this pianist who obviously knows so well how to play them, rather than the conventional items. Q.

Polish Chamber Music

Polish Chamber Music was heard at a concert in the Times Hall on the evening of Dec. 18. Those taking part were the Gordon String Quartet; John Wummer, flutist; Mieczyslaw Horzowski and Karol Rathaus, pianists; Boris Schwartz, violinist, and Simeon Belli-



Alfred Greenfield (Left) Rehearsing a Group from the Oratorio Society for "Messiah", the Soloists Being (from the Left) Viola Silva, Gean Greenwell and Barbara Stevenson

son, clarinetist. The works presented included first performances of a trio for violin, clarinet and piano by Mr. Rathaus, and a string quartet by Antoni Szalowski. Also heard were a quartet by Jerzy Fitelberg, a Divertimento for flute and piano by Felix Labunski and Szymanowski's "Tantris, le Bouffon" and Four Mazurkas. D.

Mount Holyoke Glee Club

On Dec. 19 the Mount Holyoke College Glee Club gave its annual program of Christmas Carols in Town Hall. The program was lengthy and without great distinction. Two odd hours of listening to the somewhat unvaried quality of a mass of women's voices was rather monotonous. However, a goodly crowd of relatives, friends and alumnae evidenced great enjoyment from the proceedings.

In addition to the carols, a group of Latin Motets by Praetorius, Lassus, Handel and Leisring were sung which proved comparatively interesting. A Spanish carol, "The Feast of the Holy Kings", was presented with the novel accompaniment, castanets, finger cymbals and a tambourine.

Ruth Douglass, who conducted, trained the group. Patricia Bray was at the piano. M.

Down Town Glee Club

The annual Christmas concert by the Down Town Glee Club took place at Carnegie Hall on the evening of Dec. 20. Under the direction of George Mead the glee club sang music by Bach, Harvey Gaul, Frederic Wood, Hugo Wolf, Sibelius, Martin Shaw and several carols. Stuart Ross, the accompanist, played a group of piano solos by Rachmaninoff, Raff and Chaminade and added a Chopin Waltz as an encore. Assisting the Club were the choir boys of Trinity Church, Clinton H. Reed, organist, and an ensemble of brass and percussion. Solos were sung by Bertram Schwahn, John Baker and Donald Sheldon. J.

Duke Ellington Concert

Duke Ellington and his band made their annual visit to Carnegie Hall on the evening of Dec. 19 and were welcomed by a large and vociferous audience. The program was sprinkled with favorites, and it included the new "Perfume Suite" as well as selections from the familiar "Black, Brown and Beige." Among the soloists were

Johnny Hodges, Joe Nanton, Ray Nance, William Anderson and Johnny Hamilton, besides the Duke himself. As a gesture from one musical world to another, jazz concerts in Carnegie Hall have a justification, but neither Mr. Ellington and his men, nor any other jazz musicians ever play as well there as they do farther downtown or uptown. The place is too large, too formal, too heavy with traditions of another kind. Nevertheless there was brilliant showmanship aplenty at this concert and the audience obviously had a rip-roaring time. S.

Wanda Landowska, Harpsichordist, Yehudi Menuhin, Violinist

An evening of memorable beauty was provided by Wanda Landowska and Yehudi Menuhin in Town Hall on Dec. 20, when they gave the second concert of the Town Hall Endowment Series and played four of Bach's sonatas for harpsichord and violin. A capacity audience listened with eager attention to the Sonatas in B minor, A major, F minor and E major.

For the first time one could realize the structural mastery and sonorous richness of these incomparable works to the fullest extent. Only with the harpsichord does the violin blend and yet preserve a certain distinctive coloring which is lost when it is heard with the coarser and less plangent tone of the modern piano. Mr. Menuhin kept his violin turned away from the audience and was at all times conscious of balance. That he did not always succeed was owing to the fact that with the modern bow it is impossible to produce the lighter and less brilliant type of tone that violinists probably had in Bach's day. But one was scarcely conscious of this factor, so superbly did the two artists play and so unified was their conception of the music.

No one in the world knows and (Continued on page 26)

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W. D. Smith

FORT WORTH, TEXAS.—Upon arrival in Fort Worth, Texas, for a concert there, Artur Rubinstein was warmly greeted by Malvern Marks, President of the Fort Worth Civic Music Association. This outstanding artist gave one of the best concerts ever presented by the Civic Music Association since its organization in 1931. Artists who have appeared on this

PIANIST IN
FORT WORTH
Artur Rubinstein
Greeted by President of Civic Music Association

series are: Isaac Stern, violinist and James Melton, tenor. Other artists who will follow are: the Don Cosacks, Helen Traubel, soprano, Mia Slavenska and Company and the Minneapolis Symphony.

Samuel Marti Makes Los Angeles Debut

LOS ANGELES.—Samuel Marti, violinist and former conductor of the Yucatan orchestra, made his formal debut on Dec. 18. This young Mexican has sacrificed much of his own career to take unknown Mexicans and American musicians and dancers around Mexico on concert tours. His program, accompanied by Gunhild Nilsson, began with a Sonata Fantasia by Villa-Lobos. It was a difficult beginning with which to impress an audience. It has curious harmonies and quaint effects which were obviously of most interest to the performer himself.

A concerto by Kostowski, now living in Mexico, was an involved work with a distinct blues flavor. It is titled "America" and supposedly voices his admiration of the popular music of the United States. The last half of his program contained a popular suite by Falla arranged for violin for Kochanski. The most interesting numbers on the list were the concluding semi-popular and appealing Mexican brevities: "Duelo por Garcia Lorca" by their greatest composer Revueltas, "Vals" by Rosas; "Indian Chant" by Cardenas of Yucatan and "Danza Mexicana" by Alfredo Carrasco.

George Kast, violinist, and Theodore Saidenburg, pianist, gave an excellent concert in the Assistance League Playhouse Dec. 10. Mr. Kast, a former member of the Philharmonic, gave a first-rate performance of numbers by Handel, Brahms and Chausson. A new suite, "Song of the Wheat" by Leo Erdody of Hollywood was also played by him. The Brahms was easily the best performance of the evening and the Erdody work proved descriptively interesting. I. M. J.

Mexican Orchestra Plays in Philadelphia

PHILADELPHIA.—The week of Dec. 10 offered local music lovers something off the beaten track with a good-will visit to Philadelphia by the Orquesta Tipica of Mexico City. Garbed in native costumes and playing Mexican folk and popular music, the ensemble, conducted by Pablo Marin, gave its principal public concert in the Academy of Music on Dec. 15. About 60 players are in the group, and the instrumentation, which is non-symphonic, includes a large number

of plectrum and percussion instruments in addition to the customary strings, woodwinds and brasses. Several instrumental and vocal soloists, a trio of guitarist-singers, and a team of folk-dancers contributed to a colorful and enjoyable evening. Gustavo Ortiz Hernan, local Mexican consul, acted as master of ceremonies, and there were addresses by Edgar S. McKaig, President of the Philadelphia Commercial Museum; Arturo Garcia Formento, representative of the Mexican President, Manuel Camacho, and Bernard Samuel, Mayor of Philadelphia, who acknowledged the presentation of an illuminated scroll from the City of Mexico. W. E. S.

Luckhardt Work Played In Seattle

Thomas, Argentinita, and Roth Quartet Appear—"Messiah" Sung

SEATTLE.—The fifth concert by the Seattle Symphony under Carl Brickman introduced two novelties. The first was Luckhardt's Variations on the Polish Folksong, "Beneath the Willow Tree". The composer, a young professor of Theory and Composition at the University of Wisconsin, has developed his theme with extraordinary rhythmic delicacy and exhilarating color. The other was Weinberger's lively Polka and Fugue from "Schwanda the Bagpiper". Both were greatly enjoyed. The program opened with Mozart's "Magic Flute" Overture. A thoughtful and thoroughly intelligent interpretation of Beethoven's Fifth Symphony closed the program. The playing was excellent. The program was repeated on Nov. 29 at the Moore Theater.

Most important item on the sixth concert, Dec. 11, was the Symphony No. 5 by Shostakovich. It was one of three "firsts" on this program and made a deep impression on the listeners. Other selections were the Brahms Haydn Variations and selections from Gershwin's "Porgy and Bess".

John Charles Thomas gave a very enjoyable program at the Moore Theater Dec. 6. He was in top form and lengthened his program considerably with demanded encores.

Argentinita and her Spanish dancers presented a brilliant performance before a sold-out house Dec. 9. The program was a generous one. Accompanists were Carlos Montaya, guitarist, and Pablo Miquel, pianist.

The Roth String Quartet appeared Dec. 10. Their playing was smooth and clean, and they were acclaimed. The program consisted of Mozart's String Quartet in G, No. 12; Debussy's String Quartet, Op. 10, and Beethoven's Quartet in F minor, Op. 95.

An all-city chorus recruited from the Protestant churches gave a performance of Handel's "Messiah" at the Civic Auditorium, Dec. 17. Arville Belstad directed. Soloists were Ellen Harrison, Nina Christie, Jimmie Jean Opitz, Margaret Wesner, William Carson, Delbert Anderson and Paul Elmer. An orchestra composed of members of the Seattle Symphony provided accompaniment. The program was sponsored by the American Guild of Organists and the Council of Churches. An audience which taxed the 6,000 seating capacity of the auditorium attended. NAN D. BRONSON

Newark Choir Sings Handel's "Messiah"

NEWARK, N. J.—The Handelian Choir, with Rodney Saylor conducting the chorus of 100 voices, gave Handel's "Messiah" at the Old First Church recently, with Dorothy Sandlin, soprano; Winifred Heidt, contralto;

Harold Haugh, tenor, and Philip Whitfield, baritone.

The Griffith Music Foundation gave Christmas parties for participants in the annual auditions for students Dec. 29, with Augustus Zanzig, educational director, in charge. More than 1000 students and parents attended.

P. G.

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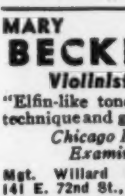
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Mrs. Beach, Leading American Woman Composer, Dies at 77

AMY MARCY CHENEY BEACH, better known as Mrs. H. H. A. Beach, probably America's foremost woman composer, died at her home in New York on Dec. 27, of heart disease after a short illness. She was 77 years old.

Mrs. Beach, who was also well known as a concert pianist, was born in Henniker, N. H., Sept. 5, 1867, inheriting much of her musical ability from her mother who was both a singer and a pianist. She showed talent



Mrs. H. H. A. Beach

when only four years old and before she had any lessons, began composing simple waltzes which, however, showed definite gift for melody.

Her first systematic study was in piano in Boston under Ernst Perabo and Carl Baerman, but in harmony, composition and orchestration, she was self-taught. She made her formal debut as a pianist in 1883, in the Moscheles Piano Concerto in the Boston Music Hall. The following year she was heard in the Chopin F minor Concerto with the Boston Symphony under Gericke, and in the Mendelssohn D minor with Theodore Thomas. Her setting of the Mass was begun a few years later and this was finally per-

formed by the Handel and Haydn Society of Boston, in 1892, the first work by a woman to be presented by this organization. The same year she had a work given by the New York Symphony under Walter Damrosch, being again the first woman to be represented on the society's programs. In 1893, Theodore Thomas performed her "Festival Jubilate" which had been written on commission for the opening of the Woman's Building at the Chicago World's Fair. The Boston Symphony played her "Gaelic" Symphony in 1898, and a violin and piano sonata were played by her with Maud Powell and another by Franz Kneisel with Mrs. Beach at the piano.

Marries Boston Surgeon

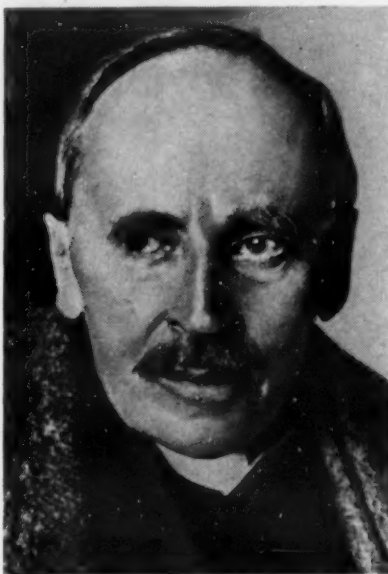
In 1885, she married Dr. Henry Harris Aubrey Beach, a Boston surgeon who was on the staff of the Harvard Medical School and the Massachusetts General Hospital. Following her marriage she appeared less frequently in concert but on the death of her husband in 1910, she spent four years in Europe, playing in concert in most of the musical centers.

Mrs. Beach wrote works in practically all the larger forms excepting opera. Her chamber music has been widely played, also her church works. She wrote the official hymn for the Panama-Pacific Exposition in 1915. Her numbered compositions exclusive of songs, of which she wrote about 150, totaled over 80. Her songs, "Ah Love But a Day," a setting of the opening of Browning's "James Lee's Wife" and the same poet's "The Year's at the Spring" from "Pippa Passes", are still widely sung, also the song, "Ecstasy." A setting of the "Canticle of the Sun" by St. Francis of Assisi, for soprano and baritone solos, chorus and orchestra has been performed frequently by important organizations throughout the country. Her settings of the Ritual of the Episcopal Church are also very popular. Her compositions in her earlier years were all characterized by melodic charm and fine harmonic understanding even though the latter had no particular originality. In her more recent works, she leaned more towards the "modern" harmonies and the compositions lost some of the melodic interest they had formerly possessed. She ranks, however, among the foremost American composers.

Romain Rolland Dies In France

PARIS.—Romain Rolland, author, critic and musicologist, whose musical novel, "Jean Christophe" caused a world sensation just before the first World War, died at his birthplace near Vezelay in the Department of Nièvre, on Dec. 30. He was 78 years old.

The lengthy "Jean Christophe" written between 1904 and 1912, was awarded a Nobel prize in 1916, and although its author continued to write



Romain Rolland

until about seven years ago, his literary successes were more or less confined to a restricted reading public. He was said to have been occupied at the time of his death, with putting finishing touches on a book dealing with Charles Péguy, a mystic philosopher who was killed in the first World War. He had made his home in Switzerland since 1920, largely on account of opposition to his views against war and in favor of communism, though he was not an accredited member of the Communist party.

He was born at Clamecy near Vezelay, on Jan. 2, 1866, the son of a notary. After preliminary education in his home town, he went to Paris where he was a student at the two lycées, Saint Louis, and Louis-le-Grand. He also studied at the Ecole Normale Supérieure and later went to Rome where he worked in archeological excavation and wrote several dramas dealing with the Italian renaissance which have not been published. He returned to Paris in 1891, as a teacher of the History of Art at the Sorbonne, his course gradually changing to one of the History of Music.

The first volume of "Jean Christophe" entitled "Dawn", appeared in 1904, in an obscure periodical of which Rolland was one of the editors. The work, which continued to appear in parts until 1912, dealt with the life of a hypothetical German musician and was also a penetrating psychological study. The following year, the book was awarded the 10,000 franc prize of the French Academy and two years later, the Nobel prize which had been held in reserve for a year.

His popularity, however, was short lived on account of the work, "Au Dessus de la Mêlée" ("Above the Battle") a compilation of pacifist articles which, however, was recognized as a straightforward and sincere expression in spite of the fact that it was not in accordance with public opinion of the time. He went to Switzerland where he worked with the

Red Cross, giving the entire proceeds of his prize money for the benefit of war sufferers.

Always interested in social reform, he wrote in favor of the Russian Revolution of 1917, and was made a member of the Soviet Academy of Sciences. He admired greatly Mohandas Gandhi, of whom he wrote a biography, took a definite stand in the Sacco-Vanzetti case and was in disfavor of the intervention of the United States in Nicaragua. He was also outspoken against Nazism.

Not all of Rolland's work has appeared in English. Of his lengthy study, "Les Grandes Epoques Créatrices", dealing with Beethoven, only one volume, entitled "Beethoven the Creator" has appeared in English. The other two on the "Missa Solemnis", the "Hammerklavier" the three last piano sonatas and the "Bagatelles" remain in French. Another interesting musical study is "Histoire de l'Opera en Europe avant Lully et Scarlatti". Others are "Goethe et Beethoven", "Musiciens d'Aujourd'hui" and "Musiciens d'Autrefois".

Rolland was twice married, first in 1893 and again in 1934, to his secretary, Mme. Koudacheff.

Judson House

DUMONT, N. J.—Judson House, opera and concert tenor, dropped dead suddenly at his home here on Jan. 5. He would have been 51 years old on Jan. 30. A native of Brooklyn, he was educated in public and private schools there and began the study of piano at the age of seven. The following year he became treble soloist at St. Mark's Church in Brooklyn, which position he held until his voice broke at the age of 13. In 1905, he entered the Seifert Conservatory in Brooklyn studying piano, organ and harmony, and remained there until 1910. Finishing school he entered the banking business and began the study of singing with Adelaide Gescheidt. He also held important church positions. During the first World War he saw active service with the 27th Division in Belgium and France and was both gassed and wounded.

Returning to this country in the Spring of 1919, while still in uniform he was engaged as solo tenor in the choir of St. Bartholomew's Episcopal Church, New York, one of the most coveted church positions in the city, also at Temple Emanu-El. He sang successively with the New York, Boston and St. Louis Symphonies, the Philadelphia Orchestra and the New York Philharmonic as well as the New York Oratorio Society and at Festivals in Oberlin, Worcester and other places, and appeared widely in recital. His first operatic appearance was as Ferrando in Mozart's "Così fan Tutte" with William Wade Hinshaw's company in Minneapolis, Nov. 12, 1922. He appeared in the role all over the country as well as in the tenor leads in other works in the Hinshaw repertoire. He also sang with the Philadelphia opera company and with that organization, appeared in the first American performance of Korngold's "Der Ring des Polykrates". He is survived by his widow Ethel May House and a brother Foster House.

John Phillips

John R. Phillips, light opera tenor, well known Gilbert & Sullivan productions and other works of the kind two decades ago, died at the home of his sister in Westchester County on Dec. 26, at the age of 67. Mr. Phillips was born in Jamaica, B.W.I., in 1877, and was for forty years a resident of East Orange, N. J. He had been for the past 14 years with the Internal Revenue service in Newark. His wife and a daughter survive him.

Obituary

Evelyn Fletcher-Copp

Evelyn Fletcher-Copp, originator of a system of music teaching for children, died at her home in New York on Jan. 1. She was a native of the United States but received her musical training in England, Germany and Belgium, and on her return to this country invented the Fletcher Music Method. This consisted in teaching music as though it were a game and not a task. In 1891, she joined the staff of the New England Conservatory and two years later opened her own school in Boston which she maintained until 1936. Her method was used in various schools throughout the country and was adapted for use in Sing Sing prison at the request of Thomas Mott Orborn when he was warden. She is survived by three sons.

Alfred H. Meyer

NEWTON, MASS.—Alfred H. Meyer, dean of the College of Music of

Boston University since 1941, died here on Dec. 29. He was 56 years old. He had taught at Washington State University and Wellesley before joining the faculty of Boston University in 1929 as teacher of history and theory of music. He was assistant music critic on the *Boston Transcript* from 1924 to 1934 and one time correspondent for *MUSICAL AMERICA*.

Thilo Becker

LOS ANGELES.—Thilo Becker, pianist and teacher here for more than 50 years, died at his home in La Crescenta on Dec. 16. He had appeared as soloist with the Los Angeles Symphony under Tandler and the Philharmonic under Rothwell as well as in numerous chamber music concerts and sonata recitals with his wife, the former Otie Chew, violinist, who survives him.

I. M. J.

Louis J. Schutze

SAN ANTONIO, TEX.—Louis J. Schutze, conductor, died at his home here on Dec. 1. He was 74 years old. Born in San Antonio in 1870, he had been leader of the Mandolin Music Club and of a string orchestra bearing his name.

R.

Lauritz Melchior Signed By William Morris



Lauritz Melchior

Lauritz Melchior, heroic tenor of the Metropolitan, has been signed by the William Morris Agency for immediate exclusive management in the concert, radio and motion picture

fields, according to James A. Davidson.

After completion of his first important picture assignment in MGM's "Thrill of a Romance", Mr. Melchior came east for his annual appearances with the Metropolitan Opera and on Dec. 4 the Danish tenor's 200th performance as Tristan was celebrated.

His operatic roles include Tannhäuser, Lohengrin, Siegfried, Siegmund, Tristan, Parsifal, Otello, Pagliacci, John of Leyden and Florestan. Since 1925 Mr. Melchior has sung over 550 concerts and has made numerous radio appearances on the Ford Hour, General Motors, Treasury Hour, NBC Symphony broadcasts under Toscanini, Metropolitan Opera broadcasts, with Eddie Cantor, Fred Allen, Hall of Fame, Milton Berle, and others.

Next season's plans include the filming of a second and third motion picture for which he has already been signed, performances with the San Francisco and Metropolitan operas, radio appearances, and another concert tour.

current period. In addition, the fortnight witnessed a production of "The Incarnate Word", with music by Robert Elmore. W. E. S.

Swedish Baritone To Sing Here



Sven-Olof Sandberg

Sven-Olof Sandberg, Swedish baritone, who arrived in this country last month, has been signed by the William Morris Agency for appearances in opera, on the concert stage and over the radio. His first American concerts will take place in Chicago on Jan. 21 and in Rockford, Ill., on Jan. 28.

Born in Stockholm in 1905, Mr. Sandberg started his musical education while in his teens and has since become Sweden's most popular singer. At the peak of his popularity as a concert singer, he retired to study Lieder and operatic roles. After five years of study, he appeared at the Royal Swedish Opera as the elder Germont, creating an unprecedented sensation. Many new roles were added to his repertoire in rapid succession.

As president of the Swedish Artists' Guild, Mr. Sandberg is here to study corresponding artists' organizations in America. His radio debut was on Dec. 10 when he sang at the Nobel Prize dinner at the Waldorf-Astoria.

Ballet Russe Plays Los Angeles

Stravinsky, Balanchine and Berman Are Present at Premiere of "Dances Concertantes"

LOS ANGELES.—The Ballet Russe ushered in the month of December in Los Angeles with 10 performances. The choreography of Georges Balanchine was of principal interest. The performances began Dec. 1 and closed Dec. 9. The company was in fair shape by the time it reached the coast and the corps de ballet was efficient except for the small number of men available.

The orchestra conducted by Emanuel Balaban varied from night to night. The so-called gala performances of Stravinsky's "Dances Concertantes" were not always representative. This was the most important new offering and the first performance, first night, had a distinguished audience which included the composer, designer and choreographer.

The bright star, Danilova and the ballet master and principal dancer, Frederic Franklin, were able to stamp the performance with professional success. Eugene Berman, who was also present, was especially complimented for the decor. His costuming and setting relieved the abstract quality of the dancing. Mr. Berman's conventional ballet costumes were especially becoming in color and carried out the design of the music and the ballet. These three collaborators were together much during the engagement and it is quite possible that a new ballet will follow.

Two other ballets by Balanchine were "Serenade" and "Le Bourgeois Gentilhomme". The comedy of the latter was much enjoyed by the Hollywood audience.

"The Gypsy Baron" sung by the New York City Center Company No. 2 opened an engagement of 13 performances in the Philharmonic Auditorium Dec. 11. Brenda Lewis made the most favorable impression.

I. M. J.

Philadelphia Hears Choral Music

PHILADELPHIA.—The Mendelssohn Club opened its 74th season with a Christmas concert in Saint James's Church on Dec. 16. T. Frederick Candlyn's cantata, "The Light of the World", excerpts from Handel's "Messiah" and groups of a cappella numbers were finely sung under Harold W. Gilbert's conductorship. Alyce Bianco and Robert Elmore performed the piano and organ accompaniments, and Orlando Cole, cellist, afforded pleasure as soloist.

Music appropriate to the Christmas festival enlisted the Matinee Musical Club Chorus, Harry A. Sykes, conductor, at a Club concert in the Bellevue-Stratford on Dec. 19. Among the numbers was Gladys W. Fisher's "What Child Is This?", which won a recent Pennsylvania Federation of Music Clubs prize. Robert Grooters, baritone, appeared.

Conducted by the composer, H. Alexander Matthews's cantata, "The Story of Christmas", featured a Philadelphia Music Club Chorus concert in Saint Stephen's Church on Dec. 21. Solo parts were well sung by Florence Manning and Charles Janke. Assisting instrumentalists included Blanche Hubbard, harpist; Alice Shirley, violinist, and Charles Wright, organist.

A Philadelphia Music Club concert at the Barclay ballroom on Dec. 12 provided a Russian program. Vocal and instrumental soloists from the organization participated.

Other choral concerts of Christmas music were given by the Orpheus Club under Clifford Dinsmore, and the Delaware County Choral Society under Clyde R. Dengler. At the Philadelphia Art Alliance a program arranged by Otto Albrecht listed carols of various countries. Carolyn Diller, soprano, and Marion Harvey, contralto, were soloists, and a string orchestra of players from the New School of Music performed Corelli's "Christmas" Concerto, with Ezra Rachlin as conductor. A "Mass of Saint Nicholas" by Richard Purvis, now with the U. S. Army in Europe, was sung under Walter Baker's direction at a recent concert. Music related to the Nativity feast was scheduled by H. William Hawks at his Wednesday recitals during the

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RECITALS IN NEW YORK

Continued from page 22
understands Bach more profoundly than Mme. Landowska, and her rhythmic genius, which always senses exactly the right tempo, presided over this concert. Furthermore, her power to sustain a rhythm throughout a whole movement, with infinite subtle variations of accent which never disturb the grand line, was transmitted to Mr. Menuhin, so that one heard a type of Bach performance which is practically unique these days. Both artists played with a vitality and beauty of tone and phrase which were above criticism. Let us hope that they will give us the other sonatas soon.

been attempted thus far this season. After Bach's Chromatic Fantasy and Fugue came Beethoven's Sonata in E flat, ("Les Adieux"); Chopin's Sonata in B minor; Balakireff's "Islamey"; Debussy's "Reflets dans l'eau," "Feux d'artifice," "Cloches à travers les feuilles" and "Masques"; and Liszt's Twelfth Hungarian Rhapsody.

As far as technical facility, seriousness of purpose and concentration were concerned, one could praise Mr. Webster wholeheartedly. He has command of the instrument and a becoming modesty of approach to the music he plays. In works such as the Debussy tone poems he produced a limpid tone of sensitive coloring. But in the Bach, Beethoven and Chopin music, despite passages of individual treatment, he did not seem to have much to say, musically speaking. His rhythms were indecisive, his phrasing tentative, and



Beveridge Webster

Ellen Repp

his interpretations marked by a nervous haste. Perhaps it was one of those evenings, which all artists know, when everything goes wrong. At any rate, Mr. Webster has played with far greater maturity and communicativeness on other occasions. The audience was cordial.

Ellen Repp, Contralto

Ellen Repp, who was heard by a large and effusive gathering at the Town Hall on the evening of Jan. 2, though an infrequent apparition is by no means unknown to this city. She sang here several years ago and with results agreeable enough to insure her a fairly numerous audience when she might return. And one may doubtless count on hearing more of her.

Mme. Repp is a tall and slightly lady of striking presence, with a contralto organ of prizeable quality. That she is moved by artistic ambitions of no mean order was evident from her elaborate program. This included the aria "Parto, parto, ma tu ben mio," from Mozart's "Titus," which can scarcely be accounted a trifling feat, especially when attacked "cold" at the beginning of a concert; Grieg's "Haugtussa" cycle, the "Amour viens aider" air from "Samson et Dalila," Ravel's "Mélodies Populaires Grecques," songs by Duparc and Fauré and, finally, a group by Daniel Gregory Mason, Douglas Moore and Marshall Kernochan.

Technically, Mme. Repp's voice discloses flaws, such as breathiness and a spread production. Moreover, in spite of its naturally fine material, this voice is singularly unwieldy and inflexible. Her singing suffers, consequently, from a disaffecting monotony, particularly regrettable in the charming "Haugtussa" songs, most of which sounded tiresomely alike and to which the singer brought little poetic imagination. Nor was the Saint-Saëns air a conspicuous achievement because, for one reason, of the contralto's imperfect French.

Proficient accompaniments were furnished by Ernst Victor Wolff. P.

Winifred Merrill and Harrison Potter

The third and last of a series of three piano and violin sonatas by Winifred Merrill and Harrison Potter was given in the Carnegie Chamber Music Hall on Dec. 14, with a large audience in attendance. The works offered included the Brahms G Major Sonata, and as a closing work, that by Mozart in A. In between were heard sonatas by Piston and that by Debussy.

"The Singing Impresario"

At the Barbizon Plaza on Dec. 27 an "exhibition of vocal etchings with spoken interludes" was given by an artist choosing to remain anonymous, under the title of a "Singing Impresario." After a special introduction by Channing Pollock, who spoke of the past achievements of the artist as a doctor, actor, opera singer and concert manager, the "Impresario" himself appeared and launched into a long explanation of his "new" form of art, which turned out to be nothing more than a recital of songs (and a highly interesting one at that) with great emphasis on the recitation side of presentation.

The voice displayed by the artist

was pleasing in quality and extremely flexible. The control exercised over it was extraordinary. Ten different languages, were represented in the twenty-four songs presented. The singer's French, German and Italian diction were seemingly excellent. His English was heavily accented and guttural. Of the other six languages used, your reviewer is hardly qualified to judge. Elsa Fiedler performed the exacting accompaniments. M.

Paul Draper and Larry Adler

The splendid showmanship, artistry and teamwork of Paul Draper and Larry Adler enjoyed a week's festival at the City Center from Dec. 25 to 31. On Dec. 27 they presented one of their usual lively programs. Mr. Adler's genius for producing such a variety of tone color and dynamics from his harmonica, and Mr. Draper's tap dancing, which was indeed more tasteful and expressive than all but an iota of the serious ballet we have seen this season, brought great delight to the audience assembled. The pair were at their best when appearing together and doing numbers by the older composers such as Bach and Rameau. Their "impromptu" in the style of Scarlatti was

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ORCHESTRAL INSTRUMENTS (2) CLARINET

Simeon Bellison of New York Philharmonic Analyzes Problems

By SIMEON BELLISON

THE earliest clarinet, which sounded like a trumpet in the middle and low octaves and in the high octave like an English horn, was a nameless enigma for the first ten years of its existence. Invented in Germany at the end of the seventeenth century by a flute maker, Johann Christoph Denner, it was built of yellow wood, with seven finger holes and two thin brass keys on the upper part of the instrument. It was tuned in the key of C₂ with half tones a matter of hit-or-miss, found by intricate fingering and unusual pressing of the lips.

French and Italian composers gradually began to use it as a trumpet with a high register and named it "clarinetto." But as more and more musicians adopted the instrument, improvements were made on it, and it was rebuilt by prominent makers of woodwind instruments in France and Germany. About fifty years after its birth, the clarinet appeared in the keys of A and B flat and looked almost like the instrument of today, which is made of dark grenadille wood with ten keys of solid nickel. In 1767, the clarinet appeared in the compositions of Mozart, who transferred it officially from the brass section to the woodwind, of which it is the youngest member.

Most Colorful of Instruments

The clarinet is perhaps the most colorful of the many instruments in a modern orchestra. Its long range, individual tone quality which is so near the human voice, its technical flexibility, and the ease with which it blends with strings or other winds have made it an indispensable member of every symphony orchestra. Its role is responsible and predominant over all other wind instruments. And in a band it becomes the first violin. It is as important in a jazz combination of three instruments as in a hundred-piece symphony orchestra. It is one of the most popular instruments in America.

The clarinet family consists of the A flat piccolo clarinet (the baby); E flat piccolo clarinet; B flat clarinet, the most popular; bassethorn in F; alto clarinet in E flat; and the bass clarinet and contra-bass clarinet, both in B flat. The saxophone, in spite of its menagerie-like sounds, also belongs to the clarinet group.

The clarinet is the only wind instrument which can be organized into a complete orchestra. And in 1927, I formed the Clarinet Ensemble which gradually grew to seventy-five members. It was sponsored for eleven years by the Philharmonic Symphony Society of New York. I assigned these roles to each member of the clarinet family, except the saxophone: The E flat clarinet, which is tuned a fifth higher than the B flat, substituted for the flute, piccolo and oboe; the B flat clarinet was the first violin and also played its own original part of first clarinet in the compositions I arranged for the Ensemble. The second B flat was the second violin; the third B flat section was the viola. The bass clarinet and contra-bass served for the 'cello, bassoon, French horn, English horn, and at other times for the viola; in their lower registers they substituted for the bassviolin.

The clarinet has two systems which have divided the musical world. Russia, Germany,

Poland, Czecho-Slovakia, Austria and the Scandinavian countries use the old, or Albert, system. The new, or Boehm, system, named for the German flutemaker who devised it, is most popular in France, Italy, Spain, England and the Western hemisphere. I play the Albert system, but each has its good and bad points, a fact difficult for both laymen and musicians to realize. Though the mechanism of both is good for technique; they differ in the quality of the sound. For the twenty-five years that I have been playing with the New York Philharmonic Orchestra, hundreds of letters have come to me from professional clarinet players and students who heard me on the radio. They were all impressed by my tone which is different from other clarinetists. And they wondered how I achieved such a big sound and yet could also play pp, a thing they found nearly impossible. They wanted to know about my reed and whether my mouthpiece was glass or rubber. They were astounded when I explained to them that my tone was the result not of the material of the mouthpiece, but rather of the different lay and reed.

Clarinetists who play the old system use a long lay and a heavy hand-made reed, which allow them more freedom to produce a more flexible sound. The Boehm system clarinetists use a shorter mouthpiece lay and machine-made reed, which give a thinner sound. In some registers, their tone is quite nasal. Their fortes are limited in sound, and if they force the instrument, they get a louder sound, but at the sacrifice of intonation and quality. That there existed a German lay and hand-made reed was a surprise to all who wrote to me.

The clarinet with the perfect intonation does not exist. Early clarinetists doubted that the clarinet was a transposing instrument which could play in keys other than which it was constructed. Transportation being a simpler matter when the clarinet was young, the player would fill his horse-carriage with clarinets in various keys and ride off to his job. Today the player uses only two clarinets, A and B flat. The A is a little longer than the B flat and is tuned half a tone lower. This difference makes the tone softer and more agreeable, especially in slow movements of symphonies. The B flat clarinet, which is tuned one tone lower than the piano, is the more popular of the two. It is preferred for solos. The clarinetist can transpose any other key more easily on it. The B flat clarinet only is used in bands, since its tone is more brilliant.

Problems of Transposition

In order to make easier the transposition and technical passages, the player decides which of these clarinets to use. A passage that cannot be played comfortably on the A is played on the B flat. For instance, when the orchestra plays in the key of A (three sharps), the composer and arranger must keep in mind the key most suitable for the player and write the music for the A clarinet. The clarinetist then plays in the key of C, which makes the technical parts easier to manage. He has fewer keys to use and the sound coming out from the natural finger holes is clearer. But when the orchestra plays in three flats, the B flat clarinet will play in one flat; then naturally the B flat clarinet is used.

Since its recognition by Mozart, the clarinet has been called on by composers for orchestra, chamber music and solo work. Its concert literature has been written by Mozart, Spohr, Schumann, Mendelssohn, Weber, Beethoven, Brahms and Debussy and contemporary composers. More outstanding chamber music has been created for the clarinet than for any other



Herbert Mitchell

Simeon Bellison

wind instrument, the two Brahms sonatas and the Mozart and Brahms clarinet trios and quintets proving the most popular in recent years.

Literature for the other members of the clarinet family appeared as the instruments were developed. Berlioz was the first to bring the E flat clarinet into the symphony orchestra with his "Fantastic Symphony." The A flat piccolo is still used mostly by gypsy bands in Hungary. Mozart was also the first composer to use the bassethorn, giving it a distinguished solo part in the duet for soprano and bassethorn in the opera "Titus," and also in his requiems and chamber music. Later, Mendelssohn wrote his famous two Concertstücke, Op. 113 and 114, for Clarinet, Bassethorn and Piano. The bass clarinet made its appearance in the orchestra in Meyerbeer's "Huguenots" in 1836 and in Verdi's "Aida" in 1871. Later it appeared in the compositions of Wagner, Liszt, Tchaikovsky and Richard Strauss. The contra-bass clarinet is one octave lower than the bass clarinet. Some conductors prefer it to the contrabassoon.

Most Difficult to Play

Of all the reed instruments, the clarinet is the most difficult to play. The others use a double reed, which by itself produces the necessary vibrations. The clarinetist constantly faces the problem of finding a reed to produce vibrations with the mouthpiece and thus create sound. He is compelled to spend most of his waking hours searching for a reed. What time remains is spent in practicing. Clarinetists getting together for an evening of fun away from work soon start discussing the ever-present problem of reeds and leave considerably saddened. This problem of reeds will never be solved. People have spent time, money and health trying to find a substitute for the bamboo reed, but to no avail. Wood experts and chemists devised preservatives to prolong the life of a bamboo reed but have met with no success.

Since the beginning of this century, the mechanism of the clarinet has been perfected. In Germany the best maker of the Albert system was Oscar Oehler, who died a few years ago in his eighties. He was the Stradivarius of this clarinet. The best makers of the Boehm system are the French firms of Buffet and Selmer. But no one has found a way to perfect the intonation.

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(Continued on page 33)

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University of Washington Hears Lecture by Canadian Composer

SEATTLE.—Arthur Benjamin, pianist and composer from Vancouver, B. C., gave the second in a series of lectures at the University of Washington on Dec. 14. His lecture was "Musical Composition in the Pacific Northwest".

The annual Swing Concert by the University Concert Band, Walter Welke, Director, attracted the usual capacity audience which showed approval with unrestrained applause. Of special interest was selections from "Khyber Pass", an operetta composed by two former University students, Bill Kline and Micky Ingalls. It will be given three performances Jan. 26, Jan. 27 and Feb. 2.

The annual Christmas concert of the University Music School was given Dec. 17. Represented on the program were the University Chorus and the R.O.T.C. Choir, directed by Charles Wilson Lawrence; Women's Glee Club, under August Werner; the Concert Band, under Walter Welke, and the University Symphony directed by George Kirchner.

The proceeds of this annual concert, at which a silver offering is taken, were given to the Servicemen's Record Listening Center of the Seattle Symphony. N. D. B.

Davidson College Elects Phi Mu Alpha Members

DAVIDSON, N. C.—Announcement was made at Davidson College of the initiation of five new members in the local chapter of Phi Mu Alpha, national honorary musical fraternity. This selection brings the local membership to ten. The students so honored are J. Frank Barr, Jr., Concord; James D. Mahaffee, Caroleen; J. Frank West, Winston-Salem; Ellis White, Wilmington; and Melvin B. Winstead, Jr., Lincolnton. Other active members of the group are Robert E. Hollinger, Gastonia; Andrew J. Owens, Avondale; and Herbert G. Wyatt, Winston-Salem. Faculty members include Prof. James C. Pfohl and Prof. Earl F. Berg.

Young People's Opera Offers Orchestral Scholarships

The Young People's Opera, Siegfried Landau, conductor, announces auditions to be held on Wednesdays at five o'clock at the New York College of Music, 114 East 85th Street, for the full scholarships in the orchestra to a limited number of players of flute, violin, viola, cello, double bass, and a few other instruments. The organization will present Schumann's "Paradise and the Peri" and a work by Offenbach. Ruth Kisch-Arndt, a member of the faculty, gave a recital of songs of Jewish composers of four centuries assisted by the Kinor Symphony, Siegfried Landau, conductor, in the Town Hall on the evening of Jan. 3.

Pupils of Chicago Musical College Heard in Public Appearances

CHICAGO—Pupils of the Chicago Musical College heard recently in concerts and recitals include Jean Stern, pianist, pupil of Mollie Margolies, who was soloist at a Young People's Concert of the Chicago Symphony conducted by Rudolph Ganz, on Dec. 6 and 20; Dorothy Staiger, soprano, pupil of Nella Gardini, and winner in the contest of the American Society of Musicians, was heard in Kimball Hall on Dec. 13; Helene Hekman,

contralto, pupil of Richard De Young, was soloist in "The Messiah" in Muskegon, Mich., on Dec. 20.

Music Federation Launches Contests

Clubs Outline Biennial State and District Plans for Competitions

The National Federation of Music Clubs ninth biennial contests for student musicians will cover piano, violin, cello, organ and voice. Competition is by states and districts, and the awards consist of certificates. The individual states and districts also offer awards, some of these in the form of cash prizes, others as guaranteed solo appearances. State contests are to be held after March 1 and district contests not later than April 15.

Artist sponsors, who selected the repertoire for the contestants are Mollie Margolies, piano; Franz Bornschein, violin; Felix Salmond, cello; E. William Doty, organ; Florence Russell, woman's voice; Bernard Taylor, man's voice.

The national chairman of the Student competitions is Mrs. Fred Gillette of Houston, Tex. The contests are under the auspices of the Student Division, of which H. Merrills Lewis of Furman University, Greenville, S. C. is the national head.

The three winners in the 1945 Young Artists Auditions of the Federation, which are scheduled for May 22, 23 and 24 in New York City, will appear as soloists with the NBC Symphony in its Summer series under Dr. Frank Black. Ruth M. Ferry of New Haven is national chairman of these events. This additional award, which supplements the \$1,000 cash award for winners in violin, piano and voice, was offered by Samuel Chotzinoff, head of the music division of the NBC. Ernest La Prade will represent the NBC in the finals.

Paganini Collection Shown In Liberty of Congress

WASHINGTON.—An important exhibit of music material related to Nicolo Paganini, has been placed in the second floor front auditorium of the Library of Congress. The collection was accumulated through the efforts of the late Maia Bang Hohn, violin teacher, and was acquired from her estate by Mrs. Gertrude Clarke Whittall for presentation to the Library of Congress.

The collection is in three categories: musical manuscripts, personal documents and pictorial material. Of chief interest to musicians are holograph scores of four unpublished quartets for violin, viola, violoncello and guitar. The personal documents include Paganini diaries, account books, bank statements, contracts with managers, concert posters and correspondence with family and friends. A. T. M.

Music Education League To Hold Auditions

The Music Education League will open its annual auditions for student soloists in piano, voice, strings, woodwind and brass instruments and for ensemble groups on March 1. Preliminaries for Catholic school choruses, orchestras and bands will be held in the five boroughs of New York during the week beginning April 16. Registration for all soloists must be made by Feb. 1, and for the Catholic groups by March 1. All sessions for soloists will be held in Steinway Hall.

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ORCHESTRAS

(Other orchestra reviews on pp. 8 and 15)

Ormandy Conducts NBC Orchestra

A pleasant symphony for two string orchestras by Johann Christian Bach, instrumentally elaborated by Eugene Ormandy, opened the Christmas Eve concert of the NBC Orchestra, directed by the Philadelphia conductor. The work sounds curiously like Mozart, who in his earlier days held the son of the great Bach in particular admiration. The second number on the list enabled one to hear an extract from the far too neglected "Enfance du Christ" of Berlioz. The fragment in question was the tenor air, dealing with the flight of the holy Family into Egypt, and sung with taste and sensitivity by Joseph Laderoute. The broadcast concluded with Stravinsky's "Firebird" Suite. The orchestra played with exceptional smoothness under Mr. Ormandy's leadership. P.

Morini Is Soloist With NBC Symphony

NBC Symphony. Eugene Ormandy conducting. Erica Morini, violinist, soloist, Radio City, Studio 8-H, Dec. 31, afternoon:

Concerto for orchestra in D
Handel-Ormandy
Symphony No. 35 in D ("Haffner")
Mozart
Violin Concerto No. 2 in D minor
Wieniawski

Erica Morini's superb performance of the Wieniawski D minor Concerto was the outstanding achievement of this concert. Just about the time that one has decided that the familiar war-horses of the violinists' repertoire are no longer to be borne, Miss Morini comes along and plays one of them with such warm sincerity, such irresistible refinement and musical insight, that one has to make a special reservation in her case. Technically impeccable, her playing had a glow and a personal communicativeness which made the music fresh and young again.

Mr. Ormandy made the Handel concerto sound sumptuously rich, though his lush treatment of it was scarcely a model of stylistic insight or taste. It is overwhelmingly vital, no matter in what fashion it is arranged or played. The "Haffner" Symphony was deftly done, though the ritardando at the entrance of the second theme of the first movement was another glaring instance of sentimentalization. And both Mr. Ormandy and the orchestra made the Wieniawski score sound much better than it really is. S.

Peabody to Celebrate Birthday of Founder

BALTIMORE.—A week long celebration honoring the 150th anniversary of the birth of George Peabody is now being arranged by Reginald Stewart, director of the Peabody Con-

servatory of Music. Special musical and social events are being planned to continue throughout the week beginning Feb. 12, when the preparatory department will hold "Open House" to be followed by a similar activity in the main department. There will be concerts, dinners and various gatherings. Mr. Peabody was born in South Danvers, now called Peabody, Mass., Feb. 18, 1795, and died in London, Nov. 4, 1869. He founded the Peabody Institute in 1857, for the improvement of the moral and intellectual culture of the citizens of Baltimore. His initial gift to the Peabody Trustees was one million dollars which he afterwards augmented with another gift of five hundred thousand.

OPERAS

(Continued from page 5)

as has been the fashion at the Metropolitan in recent years. The lesser roles were effectively filled by Marita Farrell and by Messrs. de Paolis, d'Angelo and Garriss. P.

"La Traviata", Dec. 28

"La Traviata" was given at a special performance on the afternoon of Dec. 28, for the benefit of the Near College Association, Inc. Licia Albanese sang Violetta; Jan Peerce was Alfredo, and Leonard Warren, Germont, père. The lesser roles were filled by Mmes. Stellman and Altman, and Messrs. De Paolis, Cehanovsky, Baker and Alvary. Mr. Sodero conducted. C.

"Barber of Seville", Dec. 28

Although there were several individual elements of distinction the first hearing of "The Barber of Seville" on Dec. 28, the performance as a whole seemed somewhat lacking in spirit as against those of other years. Comedy was at its height only when Salvatore Baccaloni's Bartolo dominated the stage; much good singing could be registered, but some was not up to par. Chiefly on the credit side were Patrice Munsel, singing her first Rosina, and Richard Bonelli, making his first appearance this year, as Figaro.

Miss Munsel seemed more at home vocally with this role than with others she has previously essayed. Her bravura was clean, and her lyrical passages showed beauty of tone and phrasing. A curtailed version of Proch's Theme and Variations in the Lesson Scene found her in good form, and though her acting was somewhat girlish and less coquettish than that of many Rosinas, she made an appealing heroine.

Mr. Bonelli sang his Factotum song with style and resonance, and played his part without many capers. Bruno Landi as Almaviva also displayed style, but his voice could not surmount

(Continued on page 30)

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OPERAS

(Continued from page 29)

the orchestra or the ensembles. Nicola Moscona, replacing the indisposed Virgilio Lazzari, was a somewhat somnolent Basilio, although he made a high spot of the Calumny aria. Doris Doe was the Berta, Mack Harrell the Fiorello, Richard Manning the Official and Wilfred Pelletier conducted. In this case, however, the whole was less than the sum of its parts. Q.

"Faust", Dec. 29

The performance of "Faust" on Dec. 29 marked the Metropolitan debut of Nadine Conner as Marguerite. The fact that she is lovely to look at and a graceful and effective actress has been established conclusively from her popularity on the West Coast. Her appearance as Marguerite proved the capabilities of her voice as well. Although leaning toward the lyric side, her singing was entirely adequate except in a few of the heavier, more dramatic passages which proved something of a burden—as in the church scene and in certain passages of the last act. Her interpretation of the "Jewel Song" was bright—her tones full and round. The ecstatic love music which followed in the second act was warmly and tenderly sung. The few short measures of her first meeting with Faust were a model of taste and restraint.

Other members of the cast, who had appeared previously this season, were Raoul Jobin, Ezio Pinza, Leonard Warren, John Baker, Martha Lipton and Doris Doe.

The chorus did not have its usual impromptu look although it did indulge in its average quota of distracting, meaningless business, and the ballet, somewhat reminiscent of certain paintings of Breughel, was well conceived. Mr. Pelletier conducted. M.

"Norma", Dec. 30

The season's second "Norma" served for the broadcast performance on the afternoon of Dec. 30 with the same cast that introduced it earlier in the month. Both Zinka Milanov, in the title role, and Jennie Tourel, as Adalgisa, maintained a high standard in their solos. The duets were less successful, especially the first which suffered seriously from flattening. Frederick Jagel sang Pollione with his usual aplomb and Norman Cordon was impressive, as ever, in the part of Oroveso. Thelma Votipka and Alessio De Paolis completed the cast. The conductor was Cesare Sodero. R.

"Il Trovatore", Dec. 30

A clamorously enthusiastic audience heard an unexciting performance of Verdi's "Trovatore" on the evening of Dec. 30. Stella Roman's portrayal of Leonora gained in dramatic conviction and vocal evenness towards the close of the opera. Kurt Baum was a sonorous Manrico, but his habit of running down to the footlights with high notes improved neither the action nor the effect of his singing. Margaret Harshaw's Azucena is her most effective role, but it needs more dramatic variety and less vocal forcing. Francesco Valentino was an excellent Count di Luna; and the others in the cast were Maxine Stellman, Nicola Moscona, Lodovico Oliviero and John Baker. Pietro Cimara kept the orchestra alive, but the performance was noisy and undistinguished. All of the principals were recalled many times. S.

"La Bohème", Dec. 31

A special New Year's performance was given on Sunday night, Dec. 31, a new departure for the house, al-

though single scenes had been given previously at Sunday night concerts. The demand for an opera on New Year's Eve was met by a completely sold-out house for Puccini's "La Bohème". The cast included Licia Albanese as Mimi; Nino Martini as Rodolfo; Marita Farrell as Musetta, and John Brownlee as Marcello. Others in the cast were Norman Cordon, Salvatore Baccaloni, George Cehanovsky, Lodovico Oliviero and John Baker. Cesare Sodero was the conductor. N.

Miami Opera Guild Expands Activities

MIAMI.—Under the direction of Arturo di Filippi the Opera Guild of Miami, the first and only federated guild in the State of Florida, as in the past three years produced "Pagliacci", "Traviata" and "Carmen" and this season performed "Il Trovatore". The aims of the Guild are to bring opera to the people of Miami, with the best talent and at the lowest prices; to engage the interest of the younger people, and to start guilds in other cities. Young students in Florida are invited to have auditions.

On Tuesday evenings, moreover, Dr. di Filippi meets those interested in preparing to sing choral parts in the next opera under consideration. The public is at liberty to attend every rehearsal. Whenever possible students are given the opportunity to understand the principal characters and to see them done by experienced artists in the course of rehearsals.

A new Guild has recently been established in the town of Fort Lauderdale, Fla., by Mr. di Filippi, with Mrs. Justine Tigert as President. The Guild of Miami was to present for this new Guild a fourth performance of "Il Trovatore" on Jan. 10. Dr. di Filippi appeared in the role of Manrico in the Verdi opera. Other members of the cast were Gertrude Ribla, Eleanor Knapp and Frank Richards.

Metropolitan Music School

To Have New Courses

New courses announced by the Metropolitan Music School, Inc., for its second term will include: "Social Influences on Art Music" and "History Through Songs of the People," both by Louis Kantarovsky; "What Is Contemporary American Music?" by Wallingford Riegger; "The Negro and His Songs," by William Lawrence; "Jewish Music Yesterday and Today," "The Opera and Its Development," by Siegfried Landau; "Jazz, Its Origin and Place in American Music," by J. Lawrence Cooke.

Soudant Pupils Appear

Pupils of Belle Julie Soudant appeared at a Christmas recital at the Institute of Musical Art of the Juilliard School recently. They were Grace Force, Frances Clinch, Cynthia Rhodes, Jean Ricker, Emily Booras, Jean Snider, Louise Vatale, Elizabeth Williams and Elaine Frederick. Other voice students of Mme. Soudant who have been heard recently are Winifred Smith and Mary Gale Dowson, who were soloists in a performance of Handel's "Messiah" in Yonkers on Dec. 17; Jane Kantner and Margaret Sheridan.

Associated Music Teachers

Hold Meeting

The Associated Music Teachers League, Ruth Bradley, president, met in Steinway Concert Hall on Dec. 21. Reports were made by Elsie Peck Ravitch, Raissa Tselentis, Martha Atwood Baker, Maxwell Kanzell, Albert Polnarioff and Geoffrey O'Hara. A group of piano solos was offered by Erno Balogh.

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RECITALS

(Continued from page 26)

perhaps the most eloquently performed, most loudly applauded event of the evening.

Noteworthy solos were Mr. Draper's interpretation of the Brahms Intermezzo in E flat minor and his "Dance without Music", and Mr. Adler's Nigun from Bloch's "Baal Shem" Suite and a first performance of Jean Berger's novelty, "Fandango Brasileiro".

On the evening this reviewer was present, the manners of the new audience at the City Center hit an all time low. Certain of those present chattered noisily and incessantly. Mayor LaGuardia has done great things by bringing important artists to the people of New York at low prices. The remainder of his job seems to be to make that audience worthy of the talent presented by teaching them the rudiments of concert manners, or merely common consideration, for that matter. Perhaps some type of Rube Goldberg "gab-muffler" might be attached to the seats so that thoughtful

members of the audience may enjoy the entertainment intelligently. M.

Katherine Dunham in Tropical Revue

Katherine Dunham and her Tropical Revue returned to New York on the evening of Dec. 26 for a three weeks run at the Century Theatre. Of chief interest among the new works on the long program was "L'Ag'ya," a sketch laid in Martinique, concerning the conflict over a girl between two fishermen, one of whom resorts to a magic charm which he obtains from the king of the zombies. When this fails, he kills the honest lover in the "ag'ya," the dangerous wrestling match of Martinique. Miss Dunham has some very talented young artists in her company, and in this work and in one or two other episodes they had a chance to dance. Most of the evening they simply wiggled suggestively.

There is a lot of miscellaneous entertainment in this revue, but not much real dancing. Furthermore, in the effort to attract a large public through sensationalizing the program, Miss Dunham has ended in monotony. Even bumps, grinds, leers and pelvic gyrations lose their charm if not varied by other activity. Miss Dunham is, of course, delicious to look at, and some of the costumes are pretty and ingenious. Among the best things in the show are the "Cakewalk," done by Syvilla Fort, Vanoye Aikens and the ensemble; and "Flaming Youth, 1927," with Helen Dowdy singing a real blues superbly and with costuming and choreography of humor and gusto. The dancers in the company are too numerous to list by name in a brief review, as are the singers. Miss Dunham should give them material more worthy of their genuine gifts. Martin Gabowitz was the conductor and pianist. S.

The Mendelssohn Glee Club Sings a New Thompson Work

The first concert of the Mendelssohn Glee Clubs seventy-ninth season on the evening of Dec. 19, in the grand ball-room of the Waldorf-Astoria, featured the first New York performance of Randall Thompson's "The Testament of Freedom" composed last year in honor of the 200th anniversary of Thomas Jefferson's birth. This extended work consists of, for the most part, loftily conceived settings of excerpts from Jefferson's writings over a period of forty-seven years, composed along fairly traditional lines in the main and breaking into a rather acutely modernistic idiom only for special effects. Despite somewhat excessive length it proved to be effective, the greatest beauty being found in the earlier and final sections.

Under Cesare Sodero's baton the club gave a worthy account of itself in this novelty and in the other numbers of the program, which opened with Henschel's "Morning Hymn" and a "Minstrel Song" by Adam de la Halle and ended with four Christmas songs, Bach's "Break Forth, O Beauteous Heavenly Light", the English "Wassail Song", the White Russian "Carol of the Russian Children" and the "Adeste Fideles".

Edwin Orlando Swain, baritone, was the soloist in the old English "Agnicourt Song", and Joan Field, violinist, as the visiting artist, played two groups of solos effectively, with Jascha Zayde at the piano. The Club's able accompanists were Harry Gilbert, at the organ, and Ladislav Helfenbein, at the piano. C.

Delta Omicron Announces Second Composition Contest

Mrs. Esther Cox Boberg, national president of Delta Omicron, National Professional Music Sorority, has announced a second Music Composition Contest sponsored by this Sorority. Vocal, instrumental, ensemble, chorus and orchestral compositions will be

considered in the contest. The winner will receive a \$100 War Bond from the Delta Omicron National Board. Information may be secured from Mrs. Elmer L. Hess, Contest Chairman, 6218 Orchard Lane, Cincinnati, 13, Ohio.

Syracuse University Presents "Messiah"

SYRACUSE, N. Y.—Handel's "Messiah," was presented Dec. 7th in the College of Fine Arts auditorium by the Syracuse University chorus under the direction Howard Lyman.

The soloists won acclaim. Donald Dame, tenor, and Mary Van Kirk, contralto, returned from appearances here last season. Ruth Diehl, American soprano, made her debut in Syracuse, replacing with great success Ellen Osborn whose illness forced her cancellation. A great deal of interest centered in the appearance of Bruce Foote, baritone, in his own home city. Edith Schmitt, concert and church

organist of Syracuse, provided excellent support for chorus, soloists and orchestra, the latter representing Syracuse orchestral players, with Murray Bernthal of the violin faculty as concertmaster. The staging and general management were again under direction of Mrs. Howard Lyman.

Monmouth College Gives Concert Series

MONMOUTH, ILL.—The concert series at Monmouth College was opened by Josef Wagner, pianist-composer. The Ionian Singers gave a concert on Nov. 20. Muriel Rahn, soprano from the cast of "Carmen Jones", will appear in recital, and on Feb. 27 Ernest Friedlander, cellist, will bring the series to a close.

Russell Baldwin, newly appointed professor of piano and theory, was heard in a faculty recital. Edna Riggs and Grace Peterson gave their twelfth annual two-piano recital in October. Heimo Loya, violin instructor, and Russell Baldwin, pianist, will be heard in a sonata recital.

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Piano

Hindemith's Craftsmanship Impressive in New Work

UNDER the title, "Ludus Tonalis," Paul Hindemith has written a series of twelve fugues for the piano connected by interludes, with a Prelude and a Postlude of spiritual affiliation. It has been published by the Associated Music Publishers (\$2). This is a work of masterful craftsmanship, whether in the contrapuntal writing of the fugues or the freer expansiveness of the interludes, and it is all the more impressive because of the fact that the composer's personal idiom of expression is so unpredictable and so arbitrary, compared with traditional concepts.

Although the twelve fugues are ostensibly written in twelve different keys, all signatures, characteristically enough, are lacking and the specific tonality remains in most instances a somewhat intangible factor, unclarified even by the initial harmonic signposts. As is habitual with Hindemith's work in general, there is a disarming surface directness and simplicity but closer investigation reveals a command of widely ranging contrapuntal resources. The pianist, who is interested in structural design and architectural details will browse among the fugues with special zest.

For sheer musical enjoyment, however, the interludes offer the richer field, offsetting in their freedom of form and greater lyrical spontaneity the angularity of line of the fugues. One is an effective exposition of the basso ostinato, another might almost be a toccata of Bach's time heard through modern ears, and still another is a waltz, while the Prelude and the Postlude are two of the musically most rewarding pieces in the entire collection.

Briefer Mention

For Piano Solo:

Sonatina No. 1, in C, Op. 13, by D. Kabalevsky, 11 pages, Am-Rus Music Corporation. A short work, slenderly written but charming in all three movements, a piquant opening Allegro, a berceuse-like Andantino and a dashing final Presto in folk-dance style. Played by several pianists this season.

"Three-Score Set," by William Schuman, G. Schirmer (50¢). Three one-page pieces in different moods. The first is a lively dance-like prelude, rather arid; the second, a broadly flowing adagio of polytonal character; and the third, a rapid, crisply staccato scherzo. Interesting essays in modernism by one of the young American composers most zealous in reaching out for new musical expressiveness.

"Sevilla," Op. 17, No. 3, by Solito de Solis, 26 pages, G. Ricordi. Spanish atmosphere, with characteristic dance forms pictorially suggestive and brilliantly developed to a final climax, but weakened by undue length.

Toccata, by A. Khatchaturian, 12

pages, Am-Rus Music Corporation, (75¢). A vital mechanistic piece with an unflagging rhythmic drive, hard though brilliant sonorities and incapable effectiveness. Already a frequent item on recital programs.

For Piano, Teaching Material:

"Russian Boots," by Martha Beck, 3 pp., J. Fischer (35¢). A dashing piece in F sharp minor, introducing chords with added sixths and octaves at the end, Grade 3-B.

A Waltz Fragment, by Richard Purvis, 3 pp., Presser (35¢). A graceful "valse lento" for rhythm and style, Grade 3-B.

"Mesa Serenade," by Stanford King, 3 pp., Ditson: Presser (35¢). An Allegretto offering good study in phrasing and legato, Grade 3.

Etude Fantastique, by Irene Rodgers, 3 pp., J. Fischer (35¢). A good study in close chords and octaves in triplet figures, Grade 3-B to 4.

A Waltz Reverie, by Maxwell Eckstein, 2 pp., C. Fischer (30¢). Effective little waltz with graceful line and good lilt, Grade 2.

Cello

A Debussy Cello Piece An Elkan-Vogel Novelty

OF special interest to cellists is a hitherto unpublished piece by Debussy for cello and piano recently brought out by the Elkan-Vogel Company, a short Intermezzo edited by Gregor Piatigorsky, the owner of the manuscript. The piece, well adapted to the characteristic sonorities of the cello, is obviously a product of the French composer's early period, before the development of his impressionistic style.

The germ of the piece, written in C minor, is a motif of five notes, three G's (the first dotted) dropping sometimes a fourth and more frequently a fifth, and then rising a major third. This is subjected to considerable elaboration as the music is worked up to a climax, and in the closing lines it is repeated over and over with the last note deferred until the culmination in the major triad. The piano part, with its many sweeping chords, has unexpected and effective progressions, albeit the harmonies in themselves are quite traditional. The piece is not only interesting as a Debussy novelty but attractive in the own musical right (\$1.25).

Elkan-Vogel also publishes two other pieces from the repertoire of the Russian cellist, transcriptions he has made of a Sonatina in C by Mozart and a Divertimento by Haydn. These are delectable works, with tastefully fashioned piano parts, and other cellists should be grateful to their distinguished colleague for releasing them for general use. The Mozart sonatina consists of four short movements, while the Haydn Divertimento has three.



Paul Hindemith Gregor Piatigorsky

Choral

"Songs That Built America" Offered in Collection

"WORK AND SING," a collection of "the songs that built America," selected and arranged by Elie Siegmeister, illustrated by Julian Brazelton, published by William R. Scott (\$2.50). This is a collection of some thirty songs put forward as a treasury of American work songs of yesterday and today, embracing Songs of the Sea, including capstan and short-drag chants; Songs of the West, such as ballads of the shanty boys, cowboys' herding songs and Conestoga wagon songs; Songs of Railroads and River Boats, from track gangs and blasting crews; Songs of the Country, of farmers, cotton-pickers and share-croppers, and Songs of the City, street cries, modern factory songs and union songs. The commentary written by Mr. Siegmeister for each song and for each classification is enlightening and indicates painstaking research. The copious black-and-white illustrations are a stimulating and valuable contribution.

"The American Singer," Books 1, 2 and 3, compiled by John W. Beattie, Josephine Wolverton, Grace V. Wilson and Howard Hinga, the American Book Company. Three admirably devised books of material for use in teaching small children to sing, prepared in classrooms by four editors who work daily with children. Book 1 is devised specifically for rote singing and is prefaced by helpful suggestions to teachers. The second and third books, which are attractively illustrated, embrace both rote and note singing. The material is drawn from folk-tunes and from original songs from various sources.

Briefer Mention

Several new volumes of choral and solo music prepared especially for school and class teaching have recently appeared. In his "Choral Digest" series, published by the Paul-Pioneer Music Corp., Harry Robert Wilson, of Teachers' College, Columbia University, devotes one volume to music for soprano, alto and baritone voices in various combinations. The book covers music of many different periods and of varying difficulty, 23 compositions being included. Mr. Wilson has prepared vocalises and notes for the individual songs to aid the teacher or director. Composers represented range from Byrd to Arthur Sullivan. Another volume of the "Choral Digest" is devoted to treble voices, to be used by two, three and four part choruses. Here again, Mr. Wilson mixes the familiar with lesser known music, and includes exercises for diction and vocalization. Part two of Mr. Wilson's method of studio and classroom teaching called "The Solo Singer" and published by Carl Fischer is devoted to high and low voices. A preface gives suggestions to teachers as to exercises and each song is preceded by an interpretative note.

Noble Cain's Pre-High School

Chorus Book covers a wide range of combinations, unison, soprano and alto, first and second soprano and alto, boys' voices, treble and baritone, mixed voices, soprano, alto and bass, and soprano, alto, tenor and bass. Mr. Cain, like Mr. Wilson, selects from many different centuries.

For Church Chords:

Twelve Hymn-Anthem, by Joseph W. Clokey, J. Fischer (30¢). Original settings, with melodies for the congregation and counter-melodies for the choir, in free rhythm, no time-signatures being given. The measures in the first hymn, for instance, vary from four to three to six beats. Unison singing of the first verse is suggested to familiarize the congregation with the main melody. The music is of a high standard and well adapted in key and range to general singing.

Lawrence Keating's Junior Choir Book, for unison or two-part chorus. Theodore Presser (60¢). An attractive collection of forty sacred choruses either original with the compiler or arranged by him from songs, piano pieces or excerpts from other works by Sibelius, Gluck, Schubert, Brahms, Liszt, Tchaikovsky, Dvorak, Grieg and others; also folksongs.

New Music Received

For Men's Voices, Four Parts (Secular):

"Russian Sailors' Dance", from "The Red Poppy", by Gliere, arranged by Henri Elkan. "I Love Thee", by Beethoven, arranged by Nicola A. Montani (Elkan-Vogel). "The Gods Who Chosen Blessings Shed", from Handel's "Athalia", arranged by Charles D. Dawe. "The Donkey Serenade", by Rudolf Friml and Herbert Stothart, arranged by Jeffrey Marlowe (G. Schirmer). "Song for Today", by Robert Elmore, words from Shakespeare's "Julius Caesar". "The Troika", by Fay Foster, arranged by Henry P. Cross. "The Last of May", a favorite Brahms waltz in a choral version by Harvey Enders, with poem by Thackeray (J. Fischer).

"My Jean", by William S. Nagle, poem by Burns. "The Arkansas Traveler", freely arranged by Robert Elmore (Ditson: Presser).

"Precocious Piggy", by Frank La Forge, poem by Thomas Hood (C. Fischer).

"Captain Bing", a sea chanty, by M. Wood Hill (Axelrod).

"Prairie Song", by Ralph L. Baldwin (Boston Music Co.).

"With a Song in My Heart", by Richard Rodgers, arranged by Douglas MacLean (Harms).

"Ah'm Gwine to No'folk", melody on three tones, set by Gustave L. Becker.

"Fog", by Louise Phebe Stone, poem by Carl Sandburg. "There Be None of Beauty's Daughters", by J. Meredith Tatton, poem by Byron (Gray).

"The Birch Tree", Russian folksong, arranged by Gregory Stone (Witmark).

"Elegy", by H. A. Schimmerling, words by Arthur Guiterman (Broadcast).

"The Gigantes", final chorus from cantata, "The Song of the Rolling Globe" (Sprague-Coleman).

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(Continued from page 27)

come to my studio in New York, which I opened in 1920. In the United States there is no system of government music schools as exists in every European country. The student in remote places must go to the nearest town to find a teacher, who is in many cases a "master" of all instruments. Whatever music schools exist are either charity institutions or commercial ventures with unstandardized methods of instruction. When the student finally comes to New York, outside of a technical knowledge of his instrument, he lacks a general musical background.

I still follow the method of teaching which I learned at the Imperial Moscow Conservatory. My pupils can be recognized easily by their phrasing and musicianship. They are in demand throughout the country and occupy prominent positions in symphony and opera orchestras, and even in jazz bands.

Before a student of mine can graduate to the ranks of the professional musicians, I expect him to know the whole solo, chamber music and orchestral literature. I never cease to emphasize the importance of scales and chords, no matter how advanced the student may be. A book of scales and chords based on my method of teaching will be published in the near future by Carl Fischer, New York.

Lili Marlene Available In the United States

WASHINGTON.—James E. Markham, alien property custodian, announces that copies of American editions and phonograph records of "Lili Marlene", produced under licenses issued by his office, have been deposited in the Music Division of the Library of Congress. This action was taken, Mr. Markham explained, in cooperation with the Music Division's program of making a complete collection of all editions and recording of the song. The custodian added that his office was also able to turn over to the library photo copies of Italian and Swedish editions of the famous marching song.

Since American copyright interests in "Lili Marlene" were vested by the alien property custodian in May, 1943, Mr. Markham said, a total of 21 licenses covering publication have been issued. The song, about a German

maiden who became popular with Allied troops in the African campaign, is now heard frequently in the United States. Licenses are now available on a non-exclusive basis, Mr. Markham points out. A. T. M.

Cleveland Hears French Festival

Chamber Works, Gounod's
"Gallia" and "Frantic Physician"
Are Given at Baldwin Wallace

CLEVELAND.—Dr. Albert Riemenschneider devoted the music festival at Baldwin Wallace Conservatory, Berea, to music by French composers and under many handicaps due to transportation and other factors, presented three days of music that was unusually interesting. Lillian Baldwin, of the Cleveland Board of Education, was commentator for the four programs.

The Walden String Quartet, including Homer Schmitt, first violin; Bernard Goodman, second violin; George Poinar, viola, and Robert Swenson, cello, opened the festival on Dec. 15 with Debussy's G minor, and Ravel's F minor Quartets. With Joseph Brinkman of Ann Arbor, Mich., pianist, they offered the Franck Quintet in F minor.

The matinee, Dec. 16 was devoted to the Fontenailles "Song of Miani", sung by the Women's Choir directed by Cecil Munk; the DeTremais Sonata in F minor played by Mr. Poinar and Blair Cosman; three songs sung by Charlotte Reinke; Jean Hure's Sonata in F sharp minor played by Esther Pierce, cellist, with Delbert Beswick at the piano, and organ music by Dupre, Clerambault and Widor played by Dr. Riemenschneider.

A colorful and amusing presentation of Gounod's comic operetta "The Frantic Physician", based on a play by Molière, was a feature of the third concert on Saturday evening. The cast was from the Conservatory Opera Workshop directed by George Poinar, who also directed the Festival Orchestra in a suite from the opera, "Castor and Pollux", by Rameau. Gevaert which opened the program.

Arlene Ferver was excellent as soprano soloist in the closing program on Dec. 17, in a performance of the Gounod oratorio "Gallia", with Cecil Munk directing the orchestra and chorus. Carl G. Schluer, head of the piano department, played the Saint-Saëns Piano Concerto in C minor. The Franck Symphony in D minor closed the program.

ELMORE BACON.

Cleveland Institute Presents Rubinstein in Recital

CLEVELAND.—Beryl Rubinstein, director of the Cleveland Institute of Music, in his first recital since returning from nearly two years spent overseas entertaining servicemen, created something of a stir by devoting the last part of his program to his own transcriptions of music from Gershwin's "Porgy and Bess".

With his accustomed artistry, skill and precision Mr. Rubinstein played the Mozart Variations on a German Folk Tune, Fauré's Nocturne, Chopin's Scherzo in E and Beethoven's Waldstein Sonata. He closed the program with Ravel's "Alborada del Gracioso".

Cleveland's appetite for chamber music was quite well satisfied with the program given at the Museum of Art by the Walden String Quartet Dec. 1. They revealed all of their accustomed artistry in Normand Lockwood's String Quartet in D minor, and Beethoven's Quartet in E flat. The program opened with Schubert's Piano Trio played by Bernard Goodman, Robert Swenson and Mary U. Bennett. E. B.

ASCAP Licenses Serious Music

On Jan. 1 the American Society of Composers, Authors and Publishers will begin licensing the symphonic and concert music of the country. Fred C. Erdman, formerly ASCAP's Eastern Supervisor, at one time of the Artist and Repertoire Department of RCA-Victor, will be in charge of this new operation.

Plans have not yet been completed, according to Mr. Erdman. Research has been going on for some years and great care is being taken so that extensive changes will not be necessary once procedures are formulated. Mr. Erdman hopes that the new licensing system will prove stimulating to the composers of serious music whose compositions have heretofore been played without compensation. Some years ago the number of serious compositions by members of the Society was not great enough to merit any licensing plan. At present, however, the list is great enough to merit consideration. The Society's recently acquired holdings on French and English compositions will be included in the plan.

Paul Klepper Celebrates Twentieth Year with Marks

Paul Klepper, head of the standard and foreign departments of the Edward B. Marks Music Corporation, celebrates this year his 20th anniversary with the Marks firm. These 20 years have seen the Marks foreign department become one of the most efficient and far-reaching branches of this organization. Mr. Klepper's experience covers a period of over 35 years, during which time he learned the trade and worked with the leading publishers in France, as well as in this country. He has also been instrumental in helping build up the Marks standard and concert catalog. Among the series of works he has compiled for piano are such well-known names as the Contemporary American Composers Series, the Ka-

leidoscope Series and the Masterpiece Albums by Modern Composers.

Edition Adler Formed For Publishing

On Jan. 1 the Edition Adler was incorporated for the main purpose of publication, by subscription, of unknown or unobtainable scores, old and new. F. Charles Adler, conductor and former publisher, is president, with Herbert L. Coleman as vice-president. Their offices are at 25 West 45th St.

The first two publications by the new firm will be the full score of Beethoven's "Fidelio", published in America for the first time, and Artur Schnabel's First Symphony, in its premiere publication. This work has not yet been performed anywhere.

The subscription editions will be limited and contain an inscription with the subscriber's name and the signature of the composer, if living.

Mills Music, Inc., To Publish for Dorati

Jack Mills announced recently the signing of Antal Dorati to write exclusively for Mills Music, Inc. Mr. Dorati, who has been musical director of the Ballet Theatre during 1944, has been guest conductor of the National Symphony, Standard Oil broadcasts, New York Philharmonic, Washington Watergate Series, was guest conductor of the Minneapolis Symphony on Dec. 15, and will be music director in January of the New Opera's presentation of "La Vie Parisienne" in New York. Mr. Dorati joins such noted personages as Sir Thomas Beecham, Morton Gould and Roy Harris, to make up a very impressive foursome for the Mills publications.

Portanova Resumes Teaching

Vincenzo Portanova, teacher of singing, has resumed his classes at his studio, 58 West 70th Street, New York.

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RADIO

By JEAN EMERY

COLUMBIA'S *Invitation to Music*, now in its second year, is doing music and music lovers a tremendous service by bringing to a vast radio audience infrequently broadcast music by great composers past and present. *Invitation to Music* first went on the air on April 6, 1943, and since then has brought to its microphone artists of the highest calibre, instrumentalists, singers and conductors. James Fasset, head of the CBS Music Department, takes particular interest in the series and is responsible for the quality of the music and the artists who appear.

The idea back of *Invitation to Music* is to present music that is seldom or never played on broadcast symphonic concerts. The programs are built in either one of two ways. The first is to select the music, then decide what artist or artists can do the best job with it and engage that artist. The second is to choose some particular top-flight musician and allow him to perform whatever he wants. Thus, in many instances, an artist enjoys performing a work which he may seldom or never have played before. Piatigorsky, for instance, selected the Hindemith Cello Concerto. When asked if he would like to have the composer conduct for him, he said "yes" and the network forthwith sent to New Haven for the famous composer-conductor.

Unusual Works Given

Among works of particular interest presented during the series are: Rhapsody by Bartok, Concerto by Tartini, Reverie and Caprice by Berlioz and Prokofiev's First Concerto (all played by Szigeti); Stravinsky's Capriccio, MacDowell's Concerto, Ravel's G major Concerto and Piston's Concertino (all played by Sanroma); a Verdi-Mozart program, an all-Russian program, featuring Glinka and Rimsky-Korsakoff and a program of "Boris Godounov" excerpts (sung by Kipnis). Lukas Foss's "The Prairie" received its radio premiere on *Invitation to Music*, and among other world and American premieres on the series have been Richard Arnell's First Symphony, Constance Lambert's "Horoscope", Bernard Herrmann's "Welles Raises Kane" (the reference is to Orson Welles and "Citizen Kane"), Shostakovich's Second Piano Sonata played by Vera Brodsky (on this occasion no orchestra was required), Edmund Rubbra's Third Symphony and Villa-Lobos's Cello Concerto (played by Joseph Schuster). Other rarely heard compositions include Ravel's "Sheherazade" (with Jennie Tourel), Bach's "Wedding Cantata" (with Elisabeth Schumann), Four Serious Songs by Brahms (sung by Mona Paulee), Delius's Songs of Sunset (conducted by Beecham), Brahms's German Requiem, Debussy's "Blessed Damsel", Prokofiev's "Alexander Nevsky", Strauss's "Burlleske" (played by Arrau), Falla's "Nights in the Gardens of Spain" (played by Schmitz), Martinu's Piano Con-

Invitation to Music Explores New Paths



James Fasset

certo (played by Firkusny), Bloch's "Schelomo" (played by Piatigorsky), Roussel's Piano Concerto (played by Schmitz) and others.

On Jan. 24 the Collegiate Chorale, Eileen Farrell, Sally Moore, William Hain and Frederick Lechner will be featured in Mendelssohn's "Elijah"; on the 31st Raya Garbousova plays Haydn's C major Cello Concerto, which as far as is known has never been played here.

Miss Garbousova brought the music to this country from Germany. On Feb. 7 Maria Kurenko will sing arias from "Otello" and "Ernani"; on Feb. 14 Gyorgy Sandor will play Fuleihan's Piano Concerto with the composer conducting. On March 7 William Primrose will play Alan Schulman's Viola Concerto and Emanuel Vardi is expected to play Tibor Serly's Viola Concerto either in February or March.

The programs proceed from week to week without any difficulties in the way of cancellations or timing and cuts seldom if ever are necessary. The half hour is extended occasionally to a full hour in order to bring a composition to the air in its entirety. However, from time to time it is necessary to make arrangements to balance *Invitation's* budget. When a program involves unusual expense, salaries for a larger orchestra, for instance, an adjustment is made by using a small orchestra on a later program. The Villa-Lobos programs on Jan. 3 and 10 required a 78-piece orchestra (the usual number of musicians is 60) but the Haydn to be played by Miss Garbousova on the 31st calls for a very small ensemble so that the extra expense is counterbalanced. Villa-Lobos, incidentally, made his first appearances on any radio broadcast in this country on the occasion of these two programs and

all but one of his works played received their North American premieres.

Some of the conductors who have appeared thus far in the series are Golschmann, Milhaud, conducting his own, "Creation of the World", Hindemith, Korngold and Nicolai Berezowsky, all conducting their own music, Robert Shaw conducting the Collegiate Chorale and the orchestra and Sir Thomas Beecham whose unexpected debut as a radio singer in the "Messiah" last season swamped CBS with letters of inquiry as to what was going on. They heard, above the chorus and orchestra, strange and unidentifiable sounds which proved to come from the excited conductor's own vocal chords. Bernard Herrmann, the regular conductor, is at present on the West Coast composing for the films and the date of his return to New York is not definite. Frank Brieff, a viola player in the orchestra, proved a conducting "find" when he made his first appearance, and Victor Bay has also conducted a number of programs. The Columbia Symphony is the regularly featured orchestra.

Invitation is heard throughout this country, except for the West Coast, on Wednesday nights at 11:30 Eastern War Time, and is short-waved to Latin-America and Europe.

Tibbett on Hit Parade Succeeding Sinatra

When Frank Sinatra seceded from the Lucky Strike Hit Parade on Dec. 30, the announcer mysteriously murmured that "a worthy successor" would replace him the next week. When it was announced that Lawrence Tibbett was that successor, a small series of shocks ran through musical strata and was registered on operatic and concert seismographs. The Metropolitan baritone slipped into the groove on Jan. 6. Program directors and advertising agency personnel considered it as history being made. Mr. Tibbett considered it another pioneering job, having accomplished several in his career—the first opera singer to make a movie, the first to go on a commercial radio series, certainly one of the first to introduce such music as "Old Man River" on concert programs.

What the bobby sox contingent considered it will probably not be known. Wisely the sponsors invited an almost entirely GI audience, just in case some of the swooners couldn't read and showed up at the Columbia Theatre on 53rd St. and Broadway. Anyway, their beloved Frankie has another program of his own, so they can fall off other balconies and Lucky Strike will be relieved for five years—the length of Mr. Tibbett's contract, so it's said—of any charge of contributing to the juvenile hysteria. The only vestige of the Voice's presence was a little imitation given in rehearsal by one of the announcers, Ken Delmar.

As for the program itself, one might say that something new had been added if that were not the wrong cigarette commercial. Mr. Tibbett went to work in his usual capable manner, and sang the Number One song, Cole Porter's "Don't Fence Me In" with considerable aplomb. He was also heard in another ditty, and, for an extra, "I Got Plenty o' Nuttin'."

One or two of these extras are allowed on each program, so that the baritone will not have to sing the songs over and over again—at least, so it's hoped. This will give him the opportunity to sing what he estimates to be about 200 songs of the good popular repertoire—no opera.

Mark Warnow and his orchestra still preside, and Joan Edwards and Lyn Murray's Hit Paraders are around to divide up the work. For Mr. Tibbett it means a pretty strenuous season, with only a month off in May for Pacific Coast concert dates, and the sacrifice of Saturday evening opera appearances. On Jan. 13 and 20 he will double back and forth on Broadway, singing in "Pelléas et Mélisande" and "Rigoletto" on the respective afternoons and Hit parading in the evenings. F. Q. E.



Lawrence Tibbett Rehearsing with Lyn Murray and Mark Warnow for His First Hit Parade Broadcast

Motion Picture Daily-Fame Radio Poll Results

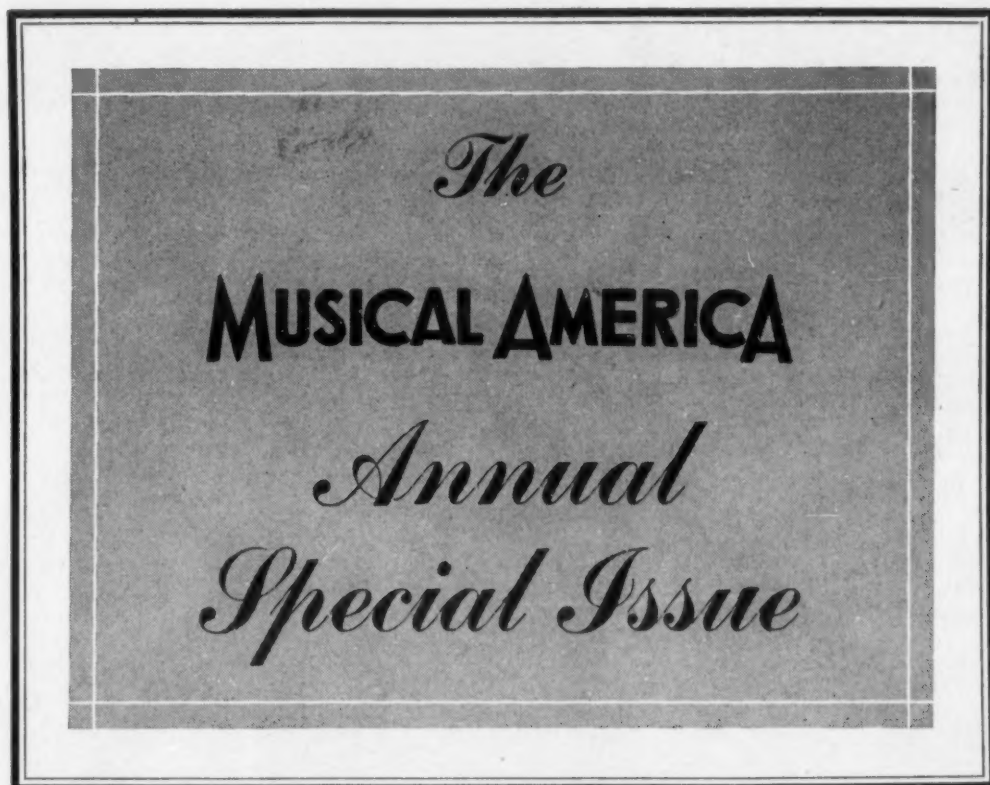
The ninth annual Motion Picture Daily-Fame pool of radio editors in this country and Canada came up with some results in the field of serious music which, though not startlingly new, are at least pretty much in keeping with various polls of the past year, including those of *MUSICAL AMERICA*. In the field of male vocalists John Charles Thomas, Richard Crooks and Nelson Eddy were the winners in that order, and Gladys Swarthout, Lily Pons and Marian Anderson were the women singers chosen. The three orchestra winners paralleled both our polls, with the Philharmonic-Sym-

phony, the Boston Symphony and the NBC Symphony again taking top ratings. Symphony conducting honors went to Toscanini, Koussevitzky and Rodzinski. The "Pause That Refreshes" won first place under "Musical Shows," with Fred Waring's program and the Telephone Hour as runners-up.

Colston Leigh Plans Series of Broadcasts

The first of some 20 programs which he expects to put on the air will be launched on Jan. 14 by W. Colston Leigh and the head of his radio department, Jack Adams, over WNEW. The Leigh quartet, Footlight Favorites, consisting of Leonore Rae, Adelaide Abbott, Edward Kane and John Brownlee, will be heard in this initial show, from 3 to 3:30 p.m., from the Barbizon Plaza concert hall. Three succeeding weekly musical programs will be heard also, leading up to an hour's broadcast from Carnegie Hall on Feb. 11, all over WNEW. Additional plans will be announced soon by Mr. Leigh.

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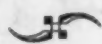
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